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Issue 2

2012

SLOWLY WE ROT FANZINE

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Rising Demons (underground interviews) / Merchants of Death (labels interviews) / 100+ reviews

Free CD Compilation!!!

SLOWLY WE ROT FANZINE

If you're reading this I would like to thank you for supporting printed metal zines, a breed that many believe to be almost extinct, but fortunately it is not. I find more and more such zines every week and that's awesome, there are still metal maniacs out there that keep the old-school flame burning (sorry for using a clichee). The first issue of **Slowly We Rot** was quickly sold-out thanks (and all hails) to foreign metalheads and distributors (only 1 copy sold in Romania, and other 5 copies are still available at a Romanian distro, Bestial Records – thanks Titus -, a shame but that's the situation here and I am just fine with it, no worries) so I decided to increase the print-run of this second issue, but when I started working on it I had no idea it will turn out to be 60 pages worth of material, which is great although it needed a bigger financial involvement from my side. **Slowly We Rot** will continue to improve and I hope you will like it more and more with each issue. I will try to keep releasing it once every 4-5 months, but I'm not sure yet if this is possible, we'll see.

Once again I did the entire lay-out (of course I'm not an expert, but fuck it, at least I wasn't tied to anyone else) and almost all written content, but some interviews are conducted by others, by my **Pest Webzine** collaborators. I would like to thank them here for allowing me to publish their interviews that were already published in **Pest Webzine** before, I thought they were excellent and deserve more exposure and also the bands featured perfectly fit the general **Slowly We Rot** path.

The **Rising Demons** section this time became a section with interviews rather than publishing some uninteresting bios like in issue 1. The interviews featured are the same as the ones published in **Pest Webzine**, in the **Blitz Quitz** section, so any band interested in being featured must first check out **Pest Webzine**. The same goes for the **Merchants of Death** section, or the labels' interviews, they were first published in **Pest Webzine**. Anyway, most of the interviews are exclusively published in **Slowly We Rot**.

Once again the zine comes with a free compilation CD and I would like to thank all bands and labels that were interested in being a part of it. The slots were limited so I had to say no to a lot of others, but I hope they won't give up and will show interest for the upcoming issues.

I'd like to apologize for not being able to review all promo material received. All promos will be reviewed for **Slowly We Rot** #3, that's for sure! Sorry for the delay, please expect the following issue to be released in February/March 2013!

Don't know what else to say... Enjoy the second issue/volume of **Slowly We Rot** zine & compilation and support your local metal scene! Horns up! \m/

Adrian / SWR

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swrzine@yahoo.com
www.facebook.com/swrzine

PEST WEBZINE
www.pestwebzine.com

Slowly We Rot Compilation CD
Volume 2/2012

01. **CULTFINDER** (UK) - Witching Curse
www.unholycultfinder.com
02. **DE PROFUNDIS** (UK) - Twisted Landscapes
www.deprofundistheband.com
03. **DISSECTROPHY** (UK) - Entombed
www.facebook.com/dissectrophy
04. **FUMIGATION** (Canada) - Pediculosis (Mommy, I Have Lice)
www.fumigationmetal.com
05. **KOLAC** (Serbia) - U Smrti Zatecen
www.kolac.tk
06. **LELAHELL** (Algeria) - Emperor
www.facebook.com/Lelahell
07. **MACABRUM** (Bosnia) - Cold Sight
www.myspace.com/macabrumband
08. **MASTERIIS** (Norway) - Pa Hedensk Jord
www.masteriis.com
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www.methodsofmassacre.com
10. **NECRODEMON** (USA) - Harrowing Visions
www.metalcorefanzine.com/Necro
11. **NEFTARAKA** (Malaysia) - Sufferance
www.myspace.com/necroneftaraka
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15. **THE GARDNERZ** (Sweden) - Erasing Bad Specimen
www.thegardnerz.com
16. **TYRAEL** (Germany) - Der Jaeger
www.tyrael.net
17. **VENIAL SIN** (Portugal) - Vanishing into Death
www.thevenialsin.wordpress.com
18. **WAFFENTRAGER LUZIFERS** (Germany) - Tanks of Satan
www.myspace.com/waffentraegerluzifers
19. **BLASPHEMATION** (USA) - Blasphemation
www.myspace.com/blasphemationband

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DEBAUCHERY

DEBAUCHERY is one of the most controversial bands out there; the critics hate and slam them while the fans are more and more everyday. Since this is one of my fave bands I've contacted Thomas Gurrath, DEBAUCHERY's mastermind, and asked him a few questions. Enjoy!

Greetings Thomas, thanks for accepting to answer my questions. How are you lately? How's the band? You seem pretty busy with festivals this Summer, am I right?
Hi, yes that`s right, we have a lot of shows this year. And a good start with a two week tour through Russia.

I know you like the sunny days, so how do you cope with this torrid Summer? I'm just curious, do you also like to party on the beach and listen to the newest dance hits?
Oh yeah, I like the summer, would like the beach too, but unfortunately there`s no beach in my hometown. But I had 3 day holidays this year, the first time for many years. It was great, somewhere at the sea.

Along the years you had so many guests on your albums and on live shows, but who do you liked the most to work with? What's the actual Debauchery line-up for studio and for live shows?
In the studio I always work with Dennis Ward, as sound engineer and bass player. The guitar soli come from Tom Naumann. Never change a running system, so I think I will keep it that way, if it is possible. For live shows there is no stable line-up. I worked with the same live drummer for the last three years, but that will change soon, when he leaves university and will have a normal job.

Who's Juli Paul, your very hot lady bass player? Is there a possibility she becomes a stable member of Debauchery? By the way, why do you change members so much?
I hope so, she`s very cool, and I hope she will stay for a while. Live musicians go because they have normal jobs, and sooner or later Debauchery is too much stress for them.

You're playing a style of music that attracts a lot of followers, but also a lot of haters. How do you cope with shit talks about your music? What do you do if a guy comes to you and tell you that Debauchery's music sucks? I guess you dedicated a track on your latest album to these guys... Fun track, I loved it.
Actually noone will say something like that in your face. Haters only write in the internet. And I don`t care too much about them. More important are the people who like the music.

"Germany's Next Death Metal" was a pretty bold name for an album. Was it titled this way to prove you don't care about what people say? What's the story behind this album title?
It is something like a statment. Debauchery is from Germany, I make Germany Death Metal, no Sweden Death, no Tampa Florida Death. So you should not compare Debauchery with other Death Metal bands and should not expect something like that from Debauchery. Debauchery Death Metal is just a little bit different.

The album had quite average (not to say bad) reviews, but how were the sales? According to the festivals you're playing at and the number of followers you have I guess it was another success, am I right?
The press was not that bad this time. Last time was worse. Haha, but I think the album is doing Ok. We have a lot of shows and many people show up.

What do you think of the constant comparison with Six Feet Under? What about the statement that Debauchery is AC/DC gone Death Metal? I guess the latter honors you judging by the fact you also run an AC/DC style band, correct?
I don`t think it`s AC/DC gone Death Metal, but I take it as a compliment. 99% of the guitar riffs have absolutely nothing to do with AC/DC, I think it is more like classic Heavy Metal with a Death Metal voice. But what should I say, there are 80 different Debauchery songs, some blast beats with over 260bpm, some slow, some double bass, some progressive, some simple, some with keyboards and orchestra. Here in Germany some people also say we are the Manowar of Death Metal. But perhaps you you are right, the most popular songs are the simple and catchy songs, like AC/DC. Some people have their difficulties with that, because it is not what they expect from a Death Metal band. And the only other popular band doing something like that is SFU, I think because of that there`s always the comparison. And because of the voice of course.

What do you think of the latest SFU album? Have you had the interest to listen to it? What about Torture Killer?
I like the Torture Killer album with Barnes. But the new SFU is strange for me. The new songwriter is too much Death Metal for me. I miss the groovy riffs and all that.

Your track "Animal Holocaust" is about animal cruelty so it's normal for me to ask if you're an animal rights militant. Do you have any pets at home?
Not so much militant, but yes, I am a vegetarian and I hate cruelty against animals. I thought I should make a point and the song with the video was my statement. YouTube forbid it, so you can only get it at www.debauchery.de at banned videos. And I have no pets at home, I would not have enough time for them.

Does the cover of Alice Cooper's "School's Out" have anything to do with you loosing your job as a teacher? Do you feel sorry about the teacher job? How did you get along with your students back in the days?
The students were cool, had no problems at that side. And yes the song was my funny answer to the lost job. But anyway, I don`t care to much about it.

Are you going to stretch this experiment even further: I mean to add more hard rock riffs on some tracks and more brutality and speed on other? By the way, how did you come up with this idea to mix old-school Hard Rock with Death Metal?
That`s not an idea. It is just happening, I always wanted to make music like ACCEPT, Judas Priest, Manowar and AC/DC. My first CD was Guns`n`Roses Appetite for Destruction. I like only a few Death Metal bands, and Cannibal Corpse for example I discovered because of Six Feet Under and not the other way round. The only reason Debauchery is called Death Metal is my voice.

Did you ever play at a moto fest? How do the bikers welcome your music? I guess they are pretty shocked by your voice, right?
Bikers like my Hard Rock music more.

All your fans know your main influences come from bands like Judas Priest, AC/DC, Manowar, Saxon or Accept, but please tell us what Thrash or Death Metal bands do you enjoy also. Any new Extreme Metal bands's music you discovered lately?
Hm, I like Both Thrower and I know them because of the Warhammer themes and their album Realm Of Chaos. Some Cds from Cannibal Corpse are cool, some Obituary, SFU...that`s it. New extreme bands...hm. Nope. Haha, the last two Cds were Slash and 3 Inches of Blood.

I know you now live from your music. How's this working so far? And regarding this, you often have strippers at your shows, do you pay them youself? Is it worth it? It certainly does for the male part of the public, but what about for youself?

I´m doing alright. And yes, most of the times I pay the Blood Babes myself, but people want it, so if I can afford it, I bring one with me.

Knowing you're a pretty productive composer, are the tracks for the upcoming album ready yet? What can the fans expect from your new release?
There is nothing for Debauchery, not even one riff. Only a few title ideas. So I don't know how it will sound. First will come a Hard Rock album, something like a side project, but I hate to call it like that, because for me it is much more: Blood God – No Brain. But Balls!

With your Big Ball debut album you had a lot of success, at least from what I've read. Are there any news regarding this project?
We had some cool shows, a tour with Saxon, one with Doro, that was pretty cool. But it was impossible for me to get a real band. Because of this Blood God is the follow-up.

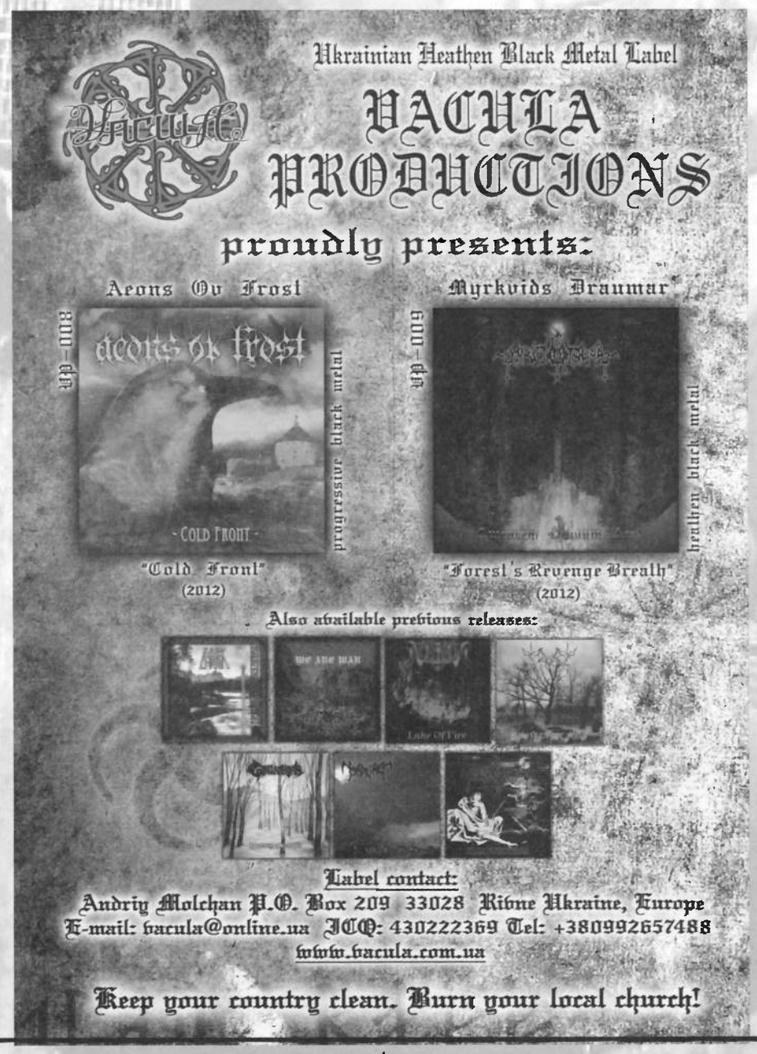
What about Blood God, is this the same band as Big Ball, or is it different? Blood God's debut album is just out, how do you feel about it? Can you please tell us more abut the tracks on it?
Because of the missing band I call it Blood God now, something like a fuckin´solo project. But

the music is the same as Big Ball. The only difference is the bonus CD with Debauchery style vocals. What can I say, 100% Hard Rock, in the vein of AC/DC and Accept. I like it, but to say otherwise would be stupid...I mean, if I would not like that album, I would never release it.

In the end please tell us about Bizzarre Miniatures, are these models you do yourself or just sell them?
I have some ideas and write them down. The artists do the job and in the end there is a Debauchery collector miniature. I love it. I like monster for my whole live, it began with Dinosaurs, then Masters of the Universe, Turtles, Warhammer, and now my own miniatues. Totally cool. Just so fuckin´expensive...

Thanks a lot for your time, the final words are yours!
Hey, no problem, you are welcome. Final words? Check out the new Blood God album: No Brain. But Balls!

July 2012



RAGNAROK

After a well acclaimed "Collectors of the King" from 2010, RAGNAROK is back this year with a new album, "Malediction". DezeptiCunt, the band's bass player, told us more about the actual state of the band and their new opus.

Hail DezeptiCunt! How's the weather these days in Norway? It's damn hot inhere, in Transylvania, really hard to breathe air...
The norwegian summer has been totally shit as always, winter is coming!

You have just announced your deal with a new label, Agonia Records, a label that's slowly rising its standards and becomes an important player in the Extreme Metal scene. How did you get in touch with them? Did you refuse other more important names in the meantime?
After announcing the leaving of Regain Records and that we were looking for a new label, we were contacted by many labels infact. We had to talk things over within the band to make the right decision concerning this matter. After some concideration we went with the label that seemed right for Ragnarok at this point and that had mutual interests for the bands future.

In your deal announcement statement you said that "they recognise the wisdom of allowing Ragnarok the freedom to be themselves". I've heard this statement a lot and it starts to sound like a clichee... By it do you mean other labels were interferring in your work? Can you please tell us more about this?
This is more about sharing the same vision as us. We have a mutual understanding of what we want for the band where Ragnarok will take care of the artistic aspects and the label will take care of business in a proper manner but at the same time reach for a mutual goal.

You've started recording the new album in Devo's (bass in Marduk) studio again, Endarker Studio, which seems to be a pretty old one in Sweden, opening its gates in the '90's. How come you chose it again? How would you compare it with the Abyss Studio you used to work with so many times before?
After working with Devo on "Collectors of the King" we were happy about how things worked out. We are cooperating well together and Devo is professional and a good producer. We are also happy about the sound we get from Endarker.

Have you selected a name for the album yet or that's still in the works? Can you please tell us a few words on the tracks that will be featured?
The album title is in place but will be revealed with an official statement from Ragnarok very soon alongside with some teasers from the album.

What should we expect from this upcoming album in comparison to your previous works? Any notable changes?
It is hard to describe with words how the album turned out. We managed to add some more dynamics into this album in comparison to the previous albums.
I guess we also capture the essence of Ragnaroks sound but at the same time taking the music a step further. We are looking foreward to get feedback from the press and ofcourse the fans on the new twist we made.

You have also released your first official video, how come it's it's your first after so many years of activity? Have you enjoyed shooting it? How are you satisfied of the final result and how come you decided to appear without playing your instruments?
I guess Ragnarok never came to make a video, without having a

particular reason. The priorities was always with other concerns within the band,
like doing gigs and tours and even writing new songs.
Shootig the video was fun and interesting indeed!. We tried to capture the black metal feeling but also avoiding the classical pitfalls. First of all we decided to focus on the storyline and communicate with the viewer, giving meaning to what you see, instead of rocking along with our instruments.

Did you pay the video yourselves or was it financed by the label? Do you plan on shooting more videos for your upcoming album?
We didn`t have support or even a budget for this recording. However we cooperated with a group of people from a film academy. They were working on a presentation for their academy, so they approached us and we came to an understanding of what we wanted and what they could provide for us. Even being low budget we are happy about how the video turned out, both visually and resultwise.

Usually in a band the vocalist writes lyrics as well. Is it the case of Ragnarok also? Do you talk about the lyrics before they are "engraved" in a track? Do the lyrics represent all members' ideas or do you have arguments about them often?
Earlier we have had guest appearances for the lyric writing, but most of the lyrics are written by the vocalist. With the new album Bolverk has written all lyrics. Most lyrics are presented before we incorporate them into the actual songs, where we can reflect together on wether the lyrics are suitable for the actual song we are looking to use. This way we all get a saying and therefor the lyrics are representable for all members of Ragnarok.

The overload of childish Black Metal bands with childish corpse paints lately have given this Black Metal element a bad reputation but you're one of the old-school bands that keep using facepaint, bulletbelts, spikes and blood as image, do you consider it an important element for the band? Do you even care about the majority talking shit about Black Metal (for example Immortal's image is the most mocked all times)?
I definatly agree there`s a lot of crap out there and that`s because people don`t understand the true meaning with effects like corpse paint and blood.
Unfortunatly some bands are more focused on their gimmic than the actual music. For Ragnarok this aspect of the band is very important, alongside with making quality music we are making a statement with using corpse paint and blood. When we go onstage we are not persons, we are demons. We do not care about what people say about black metal in general. If someone tells me they don`t like the music, I`m fine with that.
I totally understand that black metal can be perceievd as noise, if you don`t have the mental and aural filters to decipher the noise into intricate music. However I don`t respect people that says black metal is random noise and total shit without talent, as most people stating this is totally ignorant to music in general.

As a respectable name in the Black Metal scene what do you think of the actual state of Black Metal? Do you feel the new generation respects Ragnarok as it should or the biggest audience for the band are the mature fans, the ones keeping close to the band since the beginnings?
The state of black metal in general is fading, without a doubt. There aren`t many new quality bands that appears anymore, the genre has been watered out so to speak. Another thing is that there aren`t many of the old bands left, that actually kept their old style, most of them evolved away from black metal.

In regards to Ragnaroks fans, we have fans within the age group stretching from 10-60 years old. There are ofcourse many fans from the old days but we are definatly reqruiting new fans as we go. Touring gives us more exposure than relying on promotion and the use of misc medias, but ofcourse with a good combination we are heading closer and closer to our goals.

Regarding live shows, do you have any tours in plan for promoting this upcoming album? At the moment do you prefer playing long tours or remote gigs, or is this important for the band? Do you have "normal" jobs that could be affected by playing a lot?
As we speak we don`t have anything spesific to announce regarding touring, other than an appearence at the Metal-legacy festival in Sweden in October and we'll be headlining the Messe des Morts Festival in Montreal, Canada in November.
We prefer longer tours for sure, as we get continuity making the live shows with more routine and intensity.
We all have normal jobs but we have made sure this won`t affect touring, after all this is what we do!

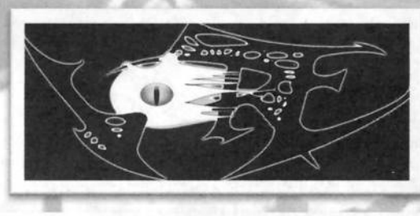
Doing long tours can be a tricky job if you're not working with the correct persons, tour managers who know how to do their jobs. Who do you work with nowadays and how are you satisfied with your live activity lately? Have there been any Ragnarok gigs cancellations lately you're still mad about?
For us it is very important to work with the right people, to avoid situations like cancellations and such. We haven`t been very active the past year because we have been too busy with writing and working with the new album. That is definatly going to change after the new album is released.
Regarding cancellations we haven`t had many actually, and we don`t hold a grude towards the promoters that fucked up either. Shit happens and we learned who NOT to work with in the future, not a big deal to us but our concerns lies with the fans. We hate the fact that fans that bought their tickets didn`t get to see us.

Which one do you consider to be Ragnarok's best track and why? Which track is the best received by live audiences?
Choosing one song is too difficult, there are so many good tracks! Except somme of the new tracks I would say In Nomine Satanas, Blackdoor Miracle, Collectors of the King, In Honour of Satan and Stabbed by the Horns.
For the fans I would say both In nomine...Blackdoor...and Collectors are received equally good.

And a final question: are there any updates from the bands you're involved in beside Ragnarok, and especially from Nebular Mystic who I personally consider one of the most underrated Black Metal bands from Norway?
Unfortunatly Nebular Mystic haven`t been active for a couple of years. I very much enjoyed playing with Nebular Mystic but with other priorities within the band we didn`t get to rise from the ashes. We already have material for almost 2 new albums but without a drummer we`re not going to get anywhere.
I also play in a band called Quadrivium and we have recently recorded a new album. The release date is yet to be set but you will be in for some killer tracks soon!

Thank you very much for your time and I wish all the best for your upcoming album!
Appreciate the support! Keep the flame burning!

August 2012



*I had the chance to discover this hard working US Death Metal band only recently when I reviewed their third album, "Gravehammer", an excellent release that attracted the attention of one of the biggest German labels, **AFM** who signed the band right after they selfreleased this opus. Now, after almost 20 years of existence, this is a new start for the band, new oportunities and new opening to a public that was unaware of them. **Page Townsley**, **Vore**'s guitarist, vocalist and founding member really took his time to answer my questions and so it is my pleasure to introduce to you **VORE**.*

Hi Page, how are you doing? How are things for Vore after signing with the German AFM Records? What did your friends and fans from the US say about this signing?
Hails! Things have been going very well here in the Vore camp, thanks! Everything seems to be going well for us since signing with Germany's AFM Records earlier this year. They have just re-released our album, Gravehammer, on cd and colored vinyl, and have been doing a lot of press for us in Europe and also metal radio here in the USA. We're very excited about spreading the sound of Vore across the globe. All our friends, fans, and family are very happy for us. They have been supporters of Vore for years and share in this victory!

AFM is a really powerful name in the industry and the fact that it's based in Germany where all big things happen it's a big plus. What do you expect to happen for the band in the near future?
We definitely feel it's a plus to be signed to a European label, especially one based in Germany that is right on metal's front lines! Metal, and in particular the more extreme and underground varieties of the genre, are much more popular over there than here in the USA where everything is a consumer driven fashion trend. Already people look at us differently since we're now signed to a well known label. It's provided legitimacy to us we didn't have before, and puts more weight behind what we do. We're looking forward to AFM helping us with promotion and distribution, which are both areas we've struggled with when we were doing things on our own. We also hope it will open up some doors for us as far as touring goes, and other new opportunities as well.

We've got in this interview already but still I would ask you to present the band to our readers, maybe not all of them know about it. So please tell us a few words on Vore's long history.
We are Vore from Fayetteville, Arkansas, in the USA, and we play a crushing, doom-laden style of death metal! The band began in June of 1994 from the ashes of another Arkansas death metal band called Mausoleum which existed from 1989-1993.
The name Vore comes from the Latin word, 'vorare', which means 'to devour'. To us, the name is a statement of the human condition. It symbolizes how the human race consumes and "devours" its resources, inevitably becoming the architects of its own extinction.
Vore released a demo in 1995 called To Devour. In 1997 we released a six-song EP called Dead Kings Eyes. We later self-released three full length albums: Lord Of Storms (2001), Maleficus (2005), and Gravehammer (2011), which was just re-released by AFM Records.

You released your material on Frozen Solid Records which I think it's your own label. How come you have not signed with anyone else before? And how come you released only Vore's material on this label? Do you plan anything else with Frozen Solid?
Frozen Solid is an empty shell. It's just a name we threw on our releases for publishing. It doesn't exist as a legitimate label. There are no plans to release anything else with it.
We never signed with anyone before now because the only labels that were contacting us were very small, and we had the resources to do ourselves what they could. One label wanted us to send them money to put our album out and we were like, fuck that! We weren't interested in signing to someone unless we felt they could really do something for us that would make the difference and take Vore to a new level.

Vore never let being unsigned stand in our way. We recorded and released our own records, hired PR firms and radio marketing, and purchased as much magazine and internet advertising as we could afford to promote ourselves. We always considered ourselves an "independent" band more than an "unsigned" one.

Vore is old-school mid-paced Death Metal, nothing more, nothing less, but still its music is very heavy and brutal. The younger generation accepts only ultra-fast rhythmed and blast beats infused Death Metal as being true, so how would you explain to a youngster Vore's music and it's heaviness?
The original roots of death metal reside in the slower, punishing arts ala Celtic Frost, and we try to create the same kind of atmosphere. We have always written what we've liked as fans of metal. And to us, metal needs to crush and have a sinister, foreboding ambiance to it. We've always strived to make Vore's music dark and crushing, with an emphasis on writing solid, heavy songs, which to us possess the most power. We delight in menacing death metal riffs that you can sink your teeth into and that get stuck in your head. We've never been interested in speed for the sake of speed. We have great respect for the skills and discipline of all the bands that play really fast and technically complex death metal, it's just not the brand of death metal that Vore has chosen to play.

"Gravehammer", your latest album, was firstly released by yourselves again but it's an exceptional package, maybe better than a label is able to produce. Did you invest a lot in this release on the CD part: multiplication, artwork and details like that?
Thank you, and yes. We all grew up going to record stores and buying albums just because the cover looked bad ass. We strive to make the best album and package we can every time. This may be a dying idea, what with digital downloads these days, but we feel that it's important for the songs, production, art, and package to all work together and becomeone entity.

How many copies were produced and how many were you able to sell before signing to AFM? By the way, how did this record deal came about? Is it only for an album or it is a multiple records deal?
Our initial pressing was 1,000 and we sold almost all of them when AFM contacted us. They e-mailed us maybe a month after we released Gravehammer ourselves, right in the middle of our self-financed promotional campaign.
AFM got in touch with us in January and told us that they thought Gravehammer was brilliant, and they wanted to offer us a recording contract. We inked the deal in April, and it is a multiple album contract.

I don't know many Death Metal bands from Arkansas, and to be honest none comes to mind now. How's the scene over there? Did you have a hard time getting your name outside of your state so far, getting gigs outside Arkansas?
There have been a few death metal bands in the state, but not very many of them have gotten beyond just playing local shows. The scene here waxes and wanes, but when it's good, it can be really good. We don't get a ton of death metal shows here, so people that are into it will almost always come out for them.
We never had too much trouble getting our name out there due to the promotional work we've done. We've gotten to play regional shows with lots of the biggest bands like Cannibal Corpse, Obituary, Deicide, and Morbid Angel, just to name a few. We've always held our own on these shows playing in front of these band's crowds. The people think we're a part of the tour package! We've done well getting shows out of state as well, no problems there! Vore has played hundreds of shows, not just in Arkansas, but in several other states. We're making plans to get out and do some more touring this year and next.

Since "Gravehammer" was just released by AFM Records I want to congratulate you for an awesome job, an excellent album. Could you please share with us a few details on each of the tracks featured on this album?

1) The Cruelest Construct – This is the opening track on the new album. Lyrically, it's loosely based around the legend of the golem from Jewish folklore. The lyrics describe a sorcerer pledging an oath of vengeance and creating this nigh-unstoppable construct to be the vessel of his revenge. The song starts with a pounding intro, which moves into a fast alternate picked line, and then shifts to a chunky downpicked riff on the verses. It's got a great middle section that's uber-heavy which complements the part in the lyrics where the construct is awakened and is on the move to fulfill his dread purpose.

2) The Unseen Hand is about a group of occult scholars who seek out an ancient sorcerer's tomb. Hoping to learn secrets and gain power for themselves, they invoke his spirit. The sorcerer's corpse animates and kills them all, and takes their souls out into the cosmos where they discover the nature of all things and the unseen hand that sets and keeps it all in motion. It's one of those "be careful what you wish for" scenarios. Musically this track has a lot of variety to it. There's a shuffle rhythm to the verses that is something we've never done before.

3) Doomwhore takes inspiration from Jon Krakauer's book, Into Thin Air, which is about the Mt. Everest climbing disasters in 1996. In Tibet, the Sherpa's call the mountain "Chomolungma" which means, "Mother Goddess Of The Land". She lives in the mountain with a gem spitting mongoose and rides a tiger. We took those mythos and made them malevolent, as Everest most certainly can be. It is a hostile and brutal environment and some truly horrific stuff can and has happened. There's a lot of different dynamics to this song. Lots of crushing riffs and some speedy stuff as well!

4) Uroboros – This is a short acoustic interlude that begins as "Doomwhore" fades out. It has a circular feel to it, hence the name. Uroboros is the symbol of the serpent eating his own tail, and represents cycles ending and beginning again.

5) Gravehammer – This is, in my opinion, one of the heaviest songs Vore has ever written. It embodies the essence of the Vore aesthetic: a mid-paced, doom laden churn. It's about an artifact created in the underworld the first time one human ever murdered another. Men can petition the dark gods to wield the Gravehammer in battle, but their humanity will be forfeit. The souls of all those slain by the Gravehammer dwell eternally within it in torment.

6) The Claw Is The Law is an epic. It starts with some tight riffing with the guitars and kick drums locked in together, and then moves into some tasty chugging for the verses. It borrows liberally from Lovecraft's Cthulhu mythos, and has a great atmospheric interlude that represents Cthulhu dreaming. We gathered a bunch of our friends together (former Vore member John Volker, Steve Allington from Apnea, Mike Rodgers of Nailed To Eternity, and Jason Lowery of Antarctichrist/Story Of The Eye) to do a big group vocal for the chorus. They also did the "DOOM"s on "Doomwhore".

7) Progeny Of The Leviathans – This track is probably the most melodious of the songs on the new album. Lyrically, it deals with the cyclical nature of history. It is about a great empire built by conquerors that has fallen into corruption. Their offspring rise up to reclaim what once was, and destroy the world in the process.

8) Throne To The Wolves – We had previously recorded this song for a video we shot a couple of years ago and we re-recorded it for inclusion on this album. This version is a little faster than the one we did for the video. It's has the classic Vore crunch vibe. The lyrics are a metaphor for the beast inside man who drives him to wage war.

9) Sacerdotum Tyrannis, the album closer, is Latin for "tyranny of the priests". It's a faster paced track about "holy" men throughout history that have used spirituality as a conduit to manipulate and control people, much to the detriment of the human race.

Do you have good studios in Arkansas? Where was the album recorded and how much time did you spend on the recording and mixing/mastering process? If you were to choose a studio, anywhere in the world, which one that would be and why?

Back in the early 1990's trying to find a good studio locally that knew how to record death metal was impossible, so we recorded our first few albums out of state. Fortunately, the times have changed and there are now a few good studios here that know how to record more extreme styles of music. One of these was Ozark Film And Video Productions where we recorded and mixed Gravehammer with Doug Horton, and also Sinister Studios ran by Jeff Feast, who did some work on the album for us too.

I'm not sure exactly how much time we spent working on Gravehammer. More than 100 hours, I'm certain. We recorded it over a ten month period. We kept having bad things happen to us in the studio that would delay our progress. The actual tracking and mixing was great - easily the best recording experience we've ever had. But we kept having accidents and malfunctions that would bring progress grinding to a halt. On the very first day of recording, on the way to the studio, Remy's drum rack flew out of the back of his truck and into the street when he swerved to avoid a car that ran a traffic light. The rack was hit by cars and bent up before he could get it out of the road. Fortunately, he had a friend with the same model rack as his, and we were able to borrow it. Another time, we were all set up to record rhythm guitars, and my guitar pre-amp fried. I had to send it off for repair, which took a few weeks. Later, the recording pre-amp in the studio malfunctioned, and we had to send that back to the manufacturer. We seriously considered renaming the album "Curse Of TheGravehammer".

If we could pick any studio and money were no object, we'd want to record with Eric Rutan at Mana Studios in Florida. He's a great producer and a cool dude too. We'd love to be able to hear what he could do with Vore!

What can you tell us about the lyrical part of Vore? Do you have any special stories, any special messages for the listeners?

For Vore, the lyrics are very important because they infuse imagery to compliment the ominous atmosphere we create with our music. I write lyrics about what interests me, and don't write the traditional "gore and graveyards" themed lyrics found in much of death metal. I'm inspired by ideas from subjects like mythology, philosophy, religion, and history, as well as from fiction writers like Robert E. Howard, Michael Moorcock, Brian Lumley, Gene Wolfe, and H.P. Lovecraft. I spend a lot of time trying to make our lyrics interesting and discernible.

During live gigs, what do you say to the audience between songs? Are you one of those bands presenting the next track and that's it or do you like to communicate with the audience?

We communicate with the crowd, engage people, and sometimes make little jokes, but it really depends on the vibe of the audience that night. Some nights we may do less chit-chat and just introduce songs. We inject a lot of energy in our live performances, so we're pretty adept at getting the crowd on our side.

What's the best audience for Vore: at the end of a fest, when everyone's drunk and want to party, or when it starts, when everyone only listens to the band on stage and there are less headbangers? Which was the worst and which show was the best for Vore so far?

Playing any spot has its advantages and disadvantages. Playing last can be a party, but there may be less people. Playing first kind of sucks, but you have more time to set up. We usually prefer to play somewhere in the middle when the crowd is at its maximum size and they aren't burned out yet.

We've played hundreds of shows and it's really impossible to single out one that was the best. There have been so many killer shows. No particularly bad ones stand out to me. I guess when a club doesn't have a big enough P.A. it's a drag for us because we like to turn our amps up loud!

What's your best track to play live and which is your absolute fave Vore song?

Right now I think we most enjoy playing "Doomwhore" live. It's a popular song from Gravehammer, and people really get into it live. It's got great energy to it.

It's really difficult to pick a favorite song. Speaking for myself, I really like the track "Gravehammer", but there are so many others that I love too.

At the end of this interview, although this should have been at the beginning of it, I will ask you about the line-up. Please tell us the current line-up and a few words on each of you. Are you ready to tour/conquer the World?

The current line-up of Vore is me, Page Townsley, on guitar and vocals. I'm a founding member of the band, and I've been playing death metal since 1989.

Drummer Remy Cameron has been with Vore since 2002. He was in a band from Springfield, Missouri called Apnea prior to relocating to join Vore.

Our bass player is Jeremy Partin. He's been with the band since 2004. He lives in Little Rock, Arkansas, about three hours away from the rest of us, and used to play guitar in a well known black metal band there called Fallen Empire.

Yes, we're ready to wage Vorefare on the globe! We're working on getting over to Europe to do some touring as soon as we can!

Thanks a lot for your time Page, please end this interview as you wish.

Adrian, thank you very much for giving us this chance to expose Vore to the readers of Slowly We Rot! We really appreciate it!

We'd like to invite everyone to pick up a copy of Gravehammer, out now on AFM Records on CD and vinyl! Vore can been seen and heard online on our website at www.vore.org. We have links to all our social media sites like Facebook and shit there too. STAY METAL!!

August 2012

Enthroned, a band with almost 20 years of activity and 9 full-length albums underbelt, a name that shouldn't require any presentation... Nornagest took his time to answer some questions about the band and its latest effort, "Obsidian".

Greetings Nornagest, you have just released your 9th album, "Obsidium", are you eager to get the first reactions from public and media? What are your expectations with this album?

Ave! No specific expectations actually, what I kind of expected has already happened with how the album turned out. The responses have been tremendous, full on good reviews everywhere and the album putted both the old and new fans on the same ground of likeness and also newer fans that were not necessarily into Enthroned before, which is a huge step forward as far as this is concerned. A lot of people consider "Obsidium" as our best release to date and it is of course well appreciated.

This is your first opus out on Agonia Records. Do you already have an idea of the diferences between them and Regain Records? By the way, how did you end up signing with Agonia?

Well, it is a bit too early to do some comparatives between the two labels and actually this is not the most important, what is important is that until now we had everything that was promised to us and that we have absolutely nothing to complain which is something that not a lot of bands can say! We left Regain Records because they stopped their activities due to some internal issues, so all the bands on their rooster had to find another label. Agonia was the most dedicated, they've always been there to support us since the very beginning and they gave us what we needed to achieve what we wanted. We had offers from bigger labels but we looked at what was the most important: money or integrity, the choice was obvious to us.

At first all signed contracts with labels seemed great to you: Blackened, Napalm, Regain, and now Agonia. What do you hope to get mostly from the Polish label?

Well, isn't it quite like this with every bands/ artist? Tell me what kind of idiot would sign a contract knowing he will get ripped off or unhappy with his future collaborators??!!

We hope to get what we agreed with with Agonia, that they respect their part of the deal just like we will respect ours and this is what's going on for now. We didn't had bad experiences with all our previous labels, Evil Omen did a very good job just like Regain Records, the problem with Napalm Records was just that we did not agree on some terms for a re-negociation of contract but this is strictly in between us and them. So nothing really huge that people have to be aware of.

On "Pentagrammaton" you did almost everything studio and graphic related by yourselves, can you say the same for "Obsidium"? How much time took the studio work for this new album?

Yes, we always do things this way now, we create the music, artwork, layout and do the production ourselves: a way to have full control and who else, better than ourselves knows how this or that should sound or look like? So, it is all pure benefits and logics. The album was composed, recorded and mixed in six months, which is pretty spontaneous to say the least.

How would you compare the sound on your latest 2 albums, are there any differences?

Each album has its own identity, same goes for the two lasts at the exception that they are linked by a concept that started with tetra Karcist, but we will come back to this later, the main differences are the time of composition and the way of composition; "Pentagrammaton" was a singular album by its nature and concept which dealth with real lived facts, so we approached the composition process in a different way, meaning translating litterlay each sentences into music, a certain memory and what kind of feeling it generated and then into sound.

Is it important for you to keep an old-school Thrashy sound to your releases? Do you agree you have such influences?

It is certain that Tharsh has been an influence since the beginning, as every musician is influenced by what he/she is listening to especially when you are starting, but this is not really intentional therefore not really "important" as it eventually comes naturally. If you notice, we have riffs that can be also labelled Death metal or heavy etc... but all in all we never care if this or that riffs sounds like this or that from the moment it suits us, that it reflects what we want to express, it is what matters to us.

Regarding lyrics, could you please tell us what is this album about and especially what are the tracks "Nonus Sacramentvm - Obsidium" and "Petraolevm Saliva" all about? Did you write the lyrics before the music as you did for "Pentagrammaton"?

My process of writing is very different from one album to another, it depends which state of mind or which approach I have an upcoming opus. For "Obsidium" some lyrics were written before (for the most) and some afterwards depending which emotion or feeling would get close to a certain part of the album. Yes, each of the three last albums are chapters of the same book if you want to see it that way, this is not a trilogy, most likely the next record will be the final chapter of the concept, something unusual by its idea and will close the theme which began with "Tetra Karcist". About the concept: I wanted to write this concept in a different way that you would usually find through a record, I wrote the entire concept as if someone would read a grimoire a work based upon the dark arts but seen through the eyes of the persons who actually dealth with the occult themselves, an autobiography in some sort of way, divided within sevral chapters (albums in this case) themselves divided into psalms (tracks). So, all began with "Tetra Karcist" which is dealing with the reality of occultism how it is, no gimmick, no supposition, how things are within the occult. "Pentagrammaton" retrace experiences, real lived experiences through those doctrines and practices we talked about on "Tetra Karcist" invocations, encounters that we, as persons experienced. The third chapter which is "Obsidium" deals with what we learnt, the achievement we reached in one form or another through those experiences, but also what we are still in the process of achieving, all written in a way that only people who are actually within the occult circle or initated can understand, some fully some elements of it. So you can see it this way:

Chapter I: Tetra Karcist – Vision
ChapterII: Pentagrammaton – Experience
ChapterII: Obsidivm – Achievement
Chapter IV: yet untitled – Conclusion

As for "Nonus Sacramentum", this song is in some way the title track of the album and puts an emphasis on the album and its concept itself, "Nonus Sacramentum" meaning "The Ninth Sacrament" and "Obsidium" being our ninth album. For "Petraolevm Saliva", refers to what I've learnt from a specific experience in my personal life and the tremendous victory that has been

achieved upon that very situation where some persons would try to drag me down through the occult and ended up looking up to me and myself having total domination upon those weaklings.

Enthroned has always been a Satanic, Occult inclined band. Do all the members from the actual line-up share the same beliefs?
Yes, with some individual differences here and there but I guess that is normal and quite the beauty of it all. But it is something that some members keep on a very personal matter and do not want to particularly share with unknown persons which, once again I find logic.

I know for "Carnage..." you regarded the number of tracks featured as symbolic. "Obsidium" has also 9 tracks. Could you please share with us the meaning of 9?
Haha, continue in that direction and you might find a part of the big picture! There is a reason to everything we do and a lot of our releases are part of the key; if you notice, there are numbers featuring within the title of the last albums and all are part of a numerological equation which has yet to be completed but which is yet planed, for some time already.
Nine has certain "values"/ symbolics and I'm sure that with a bit of researches you will find out...

Do you ever feel like you can't express everything you would like to through your lyrics? Are there any other artistic ways you express your concepts and beliefs?
I express through Enthroned what I can express through it, I could express more but would this be wise? Everything has its purpose and way to be and it is up to us to draw the line and to be wise enough were to stop or where to go and in which way we do it. I express myself through other vectors as well like visual art and writings but most through my studies and practice of the occult. I can express myself about other topics as well but I would not include these within Enthroned for example as it is simply not the reason why this band was created in the first place.

How come there are so few live dates announced in support of "Obsidium"? Do you plan a bigger tour for Autumn or something?
Yes, we had some things to take care of within our personal life and sorry to say, it is more important than to please some fans. We have some dates planed in South America in August and we are working for a full European/ US tour for the fall of 2012.

Regarding live shows, is the story of a guy from US climbing on stage and cutting off his wrists true? What really happened? Is it true he died afterall? What about the story of a stabbed guy in an audience from Colombia, is that true?
Yeah, both stories are true, but I'm not sure if that American dude died after all, the media made it probably bigger, you know how it goes... as for the incident in Colombia, yes a guys got his guts slashed open with a machete during the evening but I think it happened during the set of the previous band, some locals told me it was just a setting of score in between two rival groups or something.

I always found it weird for a Black Metal band to play at open-air festivals in plain daylight. How do you feel about this?
I definitely hate it, it is just not the proper element for this and we avoid this as much as possible, but sometimes you just do not have the choice which pisses me off.

Are there any special arrangements you would like to have on stage, like for example the somptuous arrangements Gorgoroth is displaying live?

If it is necessary for the performance, if there is a reason behind it and not just for the "show". We did so for our last release party because it was a ceremony, the opening of a new chapter, but we do not do such things every time, as I said: why would we do such a thing if there is not a good reason, necessity behind it?

What do you think of the idea that Black Metal was supposed to stay underground? What about the idea that because Black Metal became so popular is an advantage in converging more minds to Satanism / Occultism? Aren't there too many rockstars in Black Metal nowadays?

Ha! I see your point and share it completely, and one precision to be a Satanist (I mean really, not a BM Satanist) or Practitioner of the Occult, you must be involved into it and not just pretend to be, and most of those supposed to be "Satanists" would find some readings or rituals rather boring and would just be interested to "how to interact with a demon..." and it is a good thing those pretenders are that way, some things are meant to remain "unknown". As for the scene, well I don't care; other bands do what they want it is not my business and none of my interest, just as I only care about doing what I do with Enthroned the way I always did it, opinions, others etc... are of a little interest to me as far as what I do is concerned.

You have your own studio now, do all Enthroned members work there? Do you also produce any other genres than Black Metal? How are things going with the studio? Any work in progress you would recommend to our readers?
No, the studio belongs to Phorgath and Neraath mainly, I help them when I can or when they need me. The studio doesn't do BM only, else we would be some kind of idiots, you simply cannot make a living out of BM in any form (except spreading your legs maybe and get fucked by half of the bigger labels around), it is a business, if an artist wants to record to our studio, whatever kind of music or requests, he can. As far as BM is concerned we had some interesting bands coming up like Cult of Erinyes and already known bands like for example Corpus Christii amongst others. At the moment, we are recording the first album of Goat Torment which is an excellent band which I can only recommend at the highest!

Belgium is not a well known Black Metal exporter. Except for you and Ancient Rites, there are no notable bands in this genre, or am I wrong?
There are really good bands in Belgium here is a list of some bands I would recommend to check out: Paragon Impure, Goat Torment, Cult of Erinyes, Verloren, Pck, Dead Inside, Gotmoor and Emptiness.

In an old interview you mentioned your wish to release your back catalogue on LP. How's that coming along? Would you be surprised on finding bootleg LPs of Enthroned you knew nothing about? Has that happened actually?
Yeah, I saw some bootlegs, especially in South America, but the two first albums were released some time ago on LP. There is just "Regie Sathanas" and "The Apocalypse Manifesto" that were never released on that format; we are trying to get something done for next year if it is possible. Normally we will also release the demo on LP format in October if everything is going according to plan.

Do you read webzines or printed zines? Is it important for you what the metal press says about the band's gigs or albums?
I still read some fanzines like Stratanael, Slayer and miss others like Final Solution and Dautus which were great zines. When I see one which might be interesting, I get hold of it but it is rare and certainly not to check what this or that journalist said about what I am doing, after all even if the review is good it is just the point of view of someone else and believe me sometimes you really wonder if they actually listen to the album they review...

Are you still involved in the underground movement, I mean do you care about it? Are there any good upcoming bands you listened to recently?
Of course, I am still involved within the underground and there are a few interesting discoveries I made these last years like for example Krypts (Fin), Void Meditation Cult (USA), Doomslaughter (Belarus), Antediluvian (Can), Blackwinged (Ru), Vetter (Nor) ...
Some good stuff...

Ok, I think I've taken up too much of your time already, thanks a lot for answering my questions, best of luck with the new album, and if you have anything to add for our readers please do it now.
Thanx for the interview and hope to see you at one of our Masses!
AMSG!

August 2012

FLESHCRAWL, a band that means a lot for the German Death Metal scene, hasn't released any new official album since the 2007's "Structures of Death", and since I like this band a lot it was time for me to ask Sven Gross some details on the band's recent activity and upcoming actions and he was kind enough to take his time to give me some in depth answers. Read on...

Greetings Sven, thank you for taking your time to answer my questions for Slowly We Rot, I will try to find out more "hidden" things about Fleshcrawl in this interview! How's the band nowadays? Why this long silence since the latest album was released 5 years ago?
A big cheers to you Adrian and to all readers of „Slowly We Rot"-zine.
Ha, a long time indeed, but things did not turn out very well for us in the past five years. First of all Basti our original drummer and forming member moved for nearly three years to Dubai because of his work. Also the position of the bass player is still vacant. Most of the time we had to practice with new drum and bass players to show them the FLESHCRAWL stuff. All of them were session musicians and it cost a lot of time to do rehearsals with them. The last years the band is only Mike, Olli and me. Basti is still a member and hopefully he'll join the band in a few months.

Do you have any new tracks, do you plan a new album for any time soon? What can you tell us about the new material?
Yes, we have a few songs and some ideas. But as I said, we spent most of the time in our rehearsal room to learn session musicians how to play our fuckin´ death metal anthems haha. Cause we never want to stop what we like most, playing live in front of our fans and other death metal maniacs all over the world, all hail to them. But yes we want to release a new album, but it´ll be released when the time is right. What can I say now is that the new FLESHCRAWL material is still death metal in the FLESHCRAWL way, swedish styled old school death.

Are you still on Metal Blade or is the deal over?
The deal is over. They lose interest in FLESHCRAWL. But things change and there is no bad blood between us. They helped us a lot in the past and we know each other years before we joined the Metal Blade family. We´re still in contact and meet each other on shows or festivals.

You were never signed to a German label although Metal Blade has a stong German store. What's your opinion on your local labels, and especially what's your opinion on Nuclear Blast's history from the stong Death and Grind promoter it was to the hit-machine it is nowadays?
We have a bunch of good labels in Germany and they all do a very good job for their bands. But compared to the 80´s or 90´s there are thousands of bands around that wait for an offer of a record company. For our next release, I personally, want to work with companies like Cyclone Empire or FDA Rekotz. These guys are maniacs and they like what they do. They are 100% into old school death metal.
The story behind Nuclear Blast is a „dream come true" story. Their office is not far away from my home town so i know nearly all of the guys. Markus, the label boss, started back then with a copied black and white paper with mostly punk, hardcore and grindcore bands. Nowadays Nuclear Blast is the biggest underground label of the world, but they are still fans of the whole metal scene. Ok, most of the bands on their rooster I don´t like, but who cares, it´s a fuckin buisness for them. And Markus is still a die hard maniac. Best of luck to him and to Nuclear Blast.

You were supposed to sign or even signed with Invasion Records but soon after that its boss disappeared. Did you ever find out what happened to the guy?
Yes we signed a contract with Invasion Records. But as you said, the owner disappeared and nobody knows anything ´bout him. We contacted friends and bands which also signed there but he didn´t contact anybody to explain himself, seems that hell swallowed him. That´s what I mentioned before when I said that Metal Blade helped us a lot in the past. At that time we had already composed all songs for our „As blood rains..."-album and we were ready to enter Studio

Fredman in Gothenborg. Metal Blade gave us the money with an option of a record deal with them. As they heard the new material they were very impressed and the contract was signed.

Your band's name was at first Suffocation, then Morgoth. Do you feel anything special when you hear these bands names now knowing their huge success?
All the best to them. Both were unique in their way playing fuckin´death metal. In the beginning no band knows of each other, so when the american Suffocation released their first demo we changed our name into Morgöth. And shortly after that the german Morgoth showed up haha and we had to change our band name once more. But we are very satisfied with our name and we´re proud of being a part of the death metal scene that long. Later this year we will play a show with Morgoth, german Postmortem and swedish Entrails. As you can see Morgoth and FLESHCRAWL still cross their paths.

You had so many gigs along the years, do you remember where and when you had the best treatment from the venue, better said when and where were you treated like kings?
The best treatment of a venue was and still is everytime in Z7, Pratteln, Switzerland. Every band who showed up there will tell you the same. But everywhere, when fans organized shows for us the treatment is awesome. A big thanx goes out to our friends world wide, you rule! But if you ask me where we were treated like kings I had to mention Japan and Dubai. The fans in these countries are really fanatic and dedicated. It was overwhelming.

Along the years you have played a lot abroad with many supporting acts. Is there any of those supporting acts you still remember or even keep in touch with? Was there any opening band that pushed it too hard, like "you're a famous band, make us famous as well"?
Yes we are in touch with hundreds of supporting acts, or even when we supported bands we stay in touch. The death metal scene is growing bigger and bigger over the years but with a lot of bands there is a friendship over several years and we are still in touch. We became friends and support each other you know. The thing you mentioned in your question never happened to us, we are not so famous I think haha.

In almost all interviews I've read you mention your friendship with Bolt Thrower and Hypocrisy. Do you still keep in touch with them? Any chances you'll share the stage again in the near future?
Yes of course, that's what I mentioned before. We became friends. We meet each other on festivals or on tour. Even when FLESHCRAWL does not play on the same festival we show up and visit them for a talk and a few beers. These two bands are the best example for what the underground stands, all hail to them.
There are no plans for the future, time will tell.

Do you still consider 2002 as the best year for Fleshcrawl (when you toured with Bolt Thrower and also had the Japan tour with Hypocrisy)?
Let me say the period between 2000 and 2003 was the best in the history of FLESHCRAWL.

Do you have your own rehearsal room or do you share?
We have a rehearsal room for our own. It´s in an old factory so we can rehearse at night whenever we want.

At rehearsals, when someone comes up with a good new idea, how do you keep it in your minds until the next rehearsal? Do you record it somehow? Also do you ever feel like a new track has too many similarities with an old one? What do you do then?
Normally when somebody comes with a new idea he recorded the riffs at home. So he cannot forget haha. If it´s good we work on the idea and we record the parts we worked on in our rehearsal room. And yes, often when a new riff is born we think about "stop, It sounds like the riff from song ...." haha but I think it's no problem when you mention it haha

Ever thought of opening your own studio and not having to depend on other studios and engineers for your band?
Yeah that will be cool but it costs a lot of money. FLESHCRAWL is our hobby and we spent a lot of money in the band. So the last money we have we spent into beers and not into studio equipment haha. Olli has a small studio at home and maybe we´ll record there. Especially pre-production.

If you search the net for Fleshcrawl you'll also stumble across a new 2012 Horror movie called Flesh Crawl. Did you know about it?
Haha, I heard and read about but never saw the movie so far. Although I don´t know if it´s already finished. There will be also a new movie called Deranged haha

Are you a Horror movie addict? Any flicks you saw recently and would recommend us? Actually what's the most important element in such a movie, what makes you say about such a movie it's great?
I´m not addicted but I like good movies that entertain myself. It does not need to be horror movies only. Recently I saw the movie "Iron Sky" watching out for bad ass humor haha. The question for the most important element in horror movies I have to answer that such a movie needs first of all an oppressive atmosphere and a nerve-racking music. And then of course a good plot and maybe good actors.

If you would be another band which Fleshcrawl track would you choose to cover and why? Do you consider that as being your best track? What the hardest Fleshcrawl track to play live?
Of course I would choose my favorite FLESHCRAWL track and maybe the most influential song for my band. In my opinion this song should be "As blood rains from the sky....". It´s the most known song from us I think. It appears on several compilations and sampler and had a lot airplay in the internet radios.
The hardest two FLESHCRAWL songs to play live are "Written in Blood" from "Structures of Death" and "Scourge of the Bleeding Haunted" from our "Made of Flesh" album but if you´ll ask Mike or Olli they will probably name other songs.

Do you think there is still room for evolution in Old School Death Metal? I mean can a band evolve its composition structures and still keep an Old School feeling to its music?
No, why should there be evolution in especially old school death metal.
To evolve musically structures or to improve your skills it´s not bad but in the end it should be old school death metal you know. Sure there is better studio equipment and you can use computers instead of analog tapes but it´s the feeling that counts most.

Do you agree you have a very Scandinavian sound? Is that sound going to be kept for the upcoming Fleshcrawl release?
Yeah, that´s what we like. Downtuned crunchy guitars with a Boss HM2 haha. And of course the new release will also show up with a typical FLESHCRAWL style of old school death metal music. Watch out, we return!

You have more than 20 years of activity now, do you plan on releasing a DVD any time soon? Maybe to include some funny/presonal band moments too?
No, me as a person don´t like DVD´s even if they are live in concert or a documentary in the boulevard press style. If you like funny stories with us in the leading roles then you must enter the next pub with the band haha. The only DVD´s that impressed me in the music genre are "Flight 666" and "The story of Anvil". I prefer listening to an entire album and go to shows for a live feeling.

Thanks a lot for your time, I hope this wasn't too annoying. What were you listening while answering my questions? Can't wait for a new Fleshcrawl release!
Thanx Adrian for your interest in fuckin´ FLESHCRAWL. We really appreciate that. And I promise you a new FLESHCRAWL release very soon. The fire still burns and hopefully we meet one time for a couple of beers. For the interview and many times before and a lot of times to come I listen to BASTARD PRIEST – Ghouls of the Endless Night. Check it out man old school as fuck haha
Cheers Sven & FLESHCRAWL

June 2012

I've heard about MYSTICAL FULLMOON in the end '90's through their demo tape "Through Somber Passages" but later on the band disappeared into oblivion, so when I have received their new and at the same time debut album for review I thought I should find out more about the band's silence and future plans from Gnosis, founding member and vocalist/bassist of MYSTICAL FULLMOON.

Hi there Gnosis, thanks for taking the time to answer my questions. How was your day? What music do you listen while answering this?
Hi there, thanks for the interview. Today's been a good day for now, it's sunday so I don't have to work and I can completely focus on music. Right now I am listening to some good old stuff from Johnny Cash, it suits the day.

At first I would like to talk a bit about Alkaid Records, the label you released your first opus on. How did the first deal came about?
Well actually there's nothing special to tell about that deal, the guys of Alkaid Records happened to get a copy of our demotape and fell in love with it, so they immediately wanted us on board. We didn't have any other offer to evaluate, and being young we were thrilled by the fact itself that someone was offering us a record deal, so we accepted it.

I know only of 2-3 releases that were out on this label, but I remember it having a quite respectable name in the underground back in the '90's. How come? Was that a result of a massive promo campaign they used to do?
I don't think they never did any massive promo campaign, there were some ads on some Italian magazines, but on an international level I think the promotion and the distribution were scarce. Perhaps they got the attention of the scene by believing solely in Italian bands (something that nobody was doing at that time) and by releasing brilliant albums, published with great artworks in digipack editions. They also discovered Theatre des Vampires, a band that later came to a huge degree of popularity worldwide. So I guess that the quality of the records, and their quest for obscure but promising acts, was something that created a respectable name.

Your debut EP, "Beyond Somber Passages", is actually a re-release of your debut demo. Did you choose the same tracks because the demo was scarsely promoted or because of a lack of time to compose new tracks?
All considered, the demotape's promotion was pretty good, we harvested great reviews and its sells were satisfying too. As you have correctly guessed, the choice to reprint the demo's material (plus two new tracks) came from the lack of time to compose new songs. Alkaid Records wanted us to publish something within a strict deadline, but we didn't have enough unreleased stuff and we didn't want to rush things, so in the end we agreed for a reprint of the demotape, considering that there was still a significant demand for it and it was almost sold out. By doing this we managed to make those songs available for a larger audience, and unawarely we created a sort of cult release: in the last years I've been contacted several times by people from all over the world in desperate search for a copy of "Beyond Somber Passages". I've also seen the cd sold (and bought) at ridiculous prices on E-Bay. I guess it's all due to a nostalgic attitude towards a past where allegedly everything was more underground and more "pure", where any obscure record produced in the 90's automatically becomes something valuable and collectable. We don't complain, of course, we just find all this kind of weird.

What are your feelings listening to it now? What do you like the most and what do you hate the most on that EP? Do you still play those tracks live?
I cannot be objective in judging it, every time I play it I remember all the enthusiasm and the passion we put in its recording, and how we were proud of having obtained a proper recording deal in just a few months from its release. Obviously, what we play now is light years distant from the simple tunes of the EP, but that's natural since 14 years have passed in the meanwhile. I don't feel like hating anything about it, because it honestly repesents the best we could do at that time, and I think that, all considered, it was a pretty decent release for 1998. I also dig the artwork, imbued with a really dark and esoteric feeling. The only thing I would probably change it's the vocal performance on the bonus track "Misanthropic Supremacy", I think the singer's voice isn't really cutting throught the mix and conveying the right energy. We still perform some of those tracks during our gigs, of course we had to re-arrange them in order to make them more consistent with our current style without betraying their original mood, I think we did a good work and something tells me that these new versions will be featured somewhere, sooner or later.

Mystical Fullmoon is a legend in the Italian Black Metal although your first album came out only last year. How do you explain this?
Thanks for your words – yes, several people regard us as some sort of legend/cult band within the Italian scene, though we never thought of ourselves in these terms. It goes without saying that we'd have liked to have a more dynamic and constant presence on the discographic scene, publishing more stuff, without losing exposure and having to start everything from scratches, fact is you don't always have the luxury to decide everything. What we could decide was not to waste time with unworthy musicians, not to waste our music in producing something that wasn't up to our vision, not to be another one of the countless bands that come and go without leaving any trace. We didn't have a proper line-up for several years, because it was just impossible to find the right people with the right frame of mind and the right technical skills, and this created terrible delays in any goal we might have in mind. But we didn't give up, and after many struggles we managed indeed to have the stars aligned for a come back in full force, with a first album born with a degree of awareness, of determination and of experience that many underground bands can only dream of. So, I think we did the right choices, I prefer to have created something ambitious and outstanding as "Scoring a Liminal Phase" is, instead of three or four mediocre albums published just "to do something" but without focus nor passion.

By the way, why did you release your first album

after more than 15 years of existence and why releasing it by yourselves?
As I wrote in the previous answer, for many years we were plagued by line-up changes, determined by unworthy musicians, so we lost quite some time in getting the pieces back together. Eventually, we were forced to release it by ourselves because there wasn't any label interested in publishing it; we received several praises from the music industry, a lot of A&R guys wrote us back saying that it was a brilliant and hi-profile album, but unfortunately it was too original and too complex for their publishing policy, that is: despite its obvious quality, they were afraid it wouldn't sell too much. Obviously, we were pretty disappointed, but this didn't stop us from releasing it by ourselves, and I have to say that both reviews and sells are going very well, so perhaps those A&R guys should reconsider their opinions....

"Scoring a Liminal Phase", your 2011 album is a great release in my opinion, I'm just curious how much time did you spend recording, mixing and mastering it? How do you feel about this album, do you think of it as your musician lifetime masterpiece?
It took quite some time. Basically, we stayed in the studio for nearly seven months, but we didn't work every single day. It was a rather erratic situation, sometimes we worked up to 4-5 days in a row, some other times just on the weekends. But it did take its load of time, and it couldn't be different since it's such a long and complex work, and we wanted everything to be perfect. We see it both as an end, and as a new beginning: it's the accomplishment of an artistic vision that was lingering for so many years, and at the same time it's a new beginning for the band, a powerful statement about what we can do, and what we're aimed at with our future works. It's not our lifetime masterpiece, actually I think the next album will be even better!

There's a strange appearance on this album, the Bulgarian National Radio Orchestra. Please tell us more about this subject, why an orchestra, why Bulgarian and not Italian?
I don't see it as a strange appearance, considering the symphonic nature of several arrangements present on the album. Being lovers of film scores and classical music, we had always dreamt of working with a real orchestra, but we didn't think it could actually happen someday. We have to thank our producer Alex Azzali who pushed us in this direction: he had some connections within the Bulgarian National Radio Orchestra, so it was possible to book a two-days recording session with the strings session in one of the best studios in Sofia. It's a great orchestra, with a huge reputation and an outstanding resumè, and we are the first (and, at the moment, the only one) Italian black metal act to have ever worked with a real orchestra, so it's obviously a great pride for us.

Invited on this album are also Aphazel from Ancient and Wildness Perversion from Mortuary Drape, 2 huge names in the Italian Black Metal. Are you guys long time friends? What do they think of the final result of your collaboration?
Yes, we've been friends both with Wildness Perversion and with Aphazel from the mid Nineties, they have always shown great support towards Mystical Fullmoon, so it was natural for us to summon them to be a part of this record. They did a great job, and they were very satisfied (as we too are) with the final result.

Your description of "Scoring a Liminal Phase" is "A modern and original style that combines tradition and innovation". What are the original elements in your opinion? Do you think is important for a band like yours to keep its bounds with the past even if they are still searching for innovation?
I think the more original elements of our style are to be found in the use of samples and electronic sounds, the use of percussions (both acustic and electronic), the odd tempos and the progressive, narrative approach of our songwriting. Some of these features have been already embraced by some other acts in the last years, but I'm not aware of any band that sounds exactly like us, what we do is off the charts and pretty unusual within the boundaries of the genre. I think that the most important thing for our music is to always keep it honest and spontaneous, to be proud of our unique style without falling prey of shallow criticism.
As music lovers, we grew up in the Nineties, and we still look back to the feeling of the records of that decade so I think that we'll never lose a link to the past, even if expressed in our own peculiar way.

What can you tell us about your lyrics, are they as experimental as your music? Do you usually build your lyrics around a base concept?
I wouldn't call my lyrics experimental, but they might sound unusual sometimes. The cultural humus they come from is actually one of the most traditional in extreme metal, that is the world of occultism and magick. All the lyrics of "Scoring..." have been born by themselves, as episodes of automatic writing, so there was no planning involved at all. They were received, and we accepted them. They are always written in a metaphoric and enigmatic style, so that their final meaning can be understood ony by those who already possess the right keys to read between the lines. Each lyric deals with a specific subject, sometimes it's a metaphysic concept that's taken into account, some other time it's the description of real experiences and experiments of occult nature. Lyrics always come first in the birth of a song, then the whole music is composed on the words, to convey the unique vibrations of each sentence, of each concept. It's like as if the music is a soundtrack to the lyrics, and this is also where the album's title comes from.

In 2007 you did a European tour with Dismember, how do you recall that tour? What countries were included?
Touring with Dismember was a beatiful experience, they were such a legendary band, we grew up listening to their music and it was a honor to share the stage with them, also because they were amazing people, really friendly and supportive, so it was an unforgettable experience from start to end. We played in Italy, Croatia and Bosnia, after the gig in Sarajevo we headed back while Dismember went on for some further dates in Greece and Bulgaria. I have countless memories about that tour, like the amazing feedback from the audiences of Split and Sarajevo for instance, as well as the formative value of doing a professional tour with such a famous band, it's something that really teaches you a lot and makes you grow.

How's your live activity at the moment? Do you plan any new tours or you plan on sticking with a few gigs every now and then?
We like to perform live, but it looks like it's really difficult to find the right places and the right people to organize something worthy in Italy – for instance, it's not rare that you're asked to pay. Needless to say, we don't want to bend to this kind of blackmail, I think that every musicial deserves respect and professionality, if others are willing to give away their talent for nothing they're free to do so, but this is not our attitude. So, we're glad to play live gigs on very rare and selected situations, after all this means more time for composing, arranging and recording new stuff so there's nothing bad about it!

What can we expect next from Mystical Fullmoon? Do you think this debut album was a new beginning for the band's career or is it too late and you have to concentrate on other things rather than being focused on music?
"Scoring..." is definitely a new beginning for us, right in these weeks we've begun the recording sessions for its follower, and we're utterly thrilled about it. It will feature our best compositions up to this date and we are really looking forward to what it might achieve.
Music is and will always be the focus of our lives, so there's no doubt that we're here to stay.

Thanks for your time Gnosis, the final words are yours!
Thanks a lot for this interesting interview, all those interested in getting in contact with us are welcome on our FB page facebook.com/mysticalfullmoon. Thanks for your support, hail wisdom!

May 2012

__Winds Of Genocide__ is a Crust Death Punk D-Beat band from North East England, more precisely a town called Durham, and they are what they appear to be, brutal as fucking hell. Here we got an interview with Kat Shevil, a woman that is passionate about Metal and Crust Punk, she produces gigs and writes for Terrorizer's blog Band of the Week.
KAT SHEVIL-Vokill Kommando and Apokalyptic Prophecys Of Doom
LINUS- Svensk Heavy Artillery Drum Batteria
GLYNN HALL - Guitarmageddon Distortion From Hell
DAN H - Four Strings Of The Apokalypse
This is the old formation from the time of this interview (mid 2011), now Linus is playing guitar and they've got a new drummer Matthew Henderson.

Thanx for speaking with us. For those unfamiliar with Winds of Genocide can you tell us about ther band?
Hails and many thanks for the interview Kezio!
Ok we are a four headed APOKALYPTIC DEATH CRUST beast based in the North East wastelands of England that was formed in early 2006 but due to not being able to find likeminded members for a while in the area where we live we didn't become an active entity until early 2009 after finally finding someone to drum for us, a Swedish guy in fact called LINUS who we met totally randomly, actually outside of my flat actually, he was walking past drunk one night soon after moving to Durham to study here and noticed a SKITSYSTEM sticker on my apartment window so he banged on my window and was like "uhhh hey I saw that SKITSYSTEM sticker on your window, I'm into the same music can we talk?!?", so we ended up going to the local pub for a beer and a chat and the rest is history after that and since then things have continued to roll steadily onwards for us, by middle of 2009 we had a set ready to play live, played our first gig in September of that year in Newcastle as a 3 piece no bass, we actually found our bass slayer DAN at that gig, he liked what he heard so wanted to fill the bass vacancy, we have continued to gain momentum as a band ever since.

I've recently aquired your debut EP "The Arrival of Apokalyptic Armageddon" and its great! How has it been received?
Glad you like our noise! The response to it overall so far has been great, I have read and heard a lot of very positive things about it, we are personally very proud of this debut studio recording and very happy other people are enjoying what they hear by us. We seem to be appealing to a good mixture of both metalheads and crust punks aswell which is great to see, one of our aims was to get a good crossover appeal thing going on with our music and that seems to be working out exactly as we had planned, a lot of metalheads into black/death/thrash, punks, crusties, metalpunks across the world seem to really like what we do so that is great to see. Haven't seen a bad review of it yet although a guy who reviewed it for a German zine made a comment that he was abit disappointed our music turned out to be more Hardcore Punk than he thought we would be, after seeing our songtitles he thought we were gonna be a "WAR METAL BAND", haha! that made me smile! Well we do sing about war so he got the war part correct haha

What do you have planned for the future?
Right now we will be hitting the studio again next month to record some new songs, once again at Studio 1in12 in Bradford with BRIDOOM producing. Some tracks from this recording will be for a split CD with the LEGENDARY JAPANESE BLACK THRASH KULT ABIGAIL which will be coming out on WITCHHAMMER PRODUCTIONS (it is already available here) a really cool label based in Thailand who have previously released stuff by ABIGAIL, BARBATOS, CHILDREN OF TECHNOLOGY, TOXIC HOLOCAUST, DESASTER, SABBAT(JAP), NUCLEAR FROST etc.. aswell as releasing a live rehearsal demo pro cassette tape by us last year titled "APOKALYPTIC DEATH CRUST" which was limited to 200 copies, he was the first label who I approached about releasing this split due to already being affiliated with both bands. The split will be titled "SATANIK APOKALYPTIC KAMIKAZE KOMMANDOS" and will be coming out in a run of 1000 copies sometrime later in 2011 I think.
A couple other tracks from the next studio recording will be used for another as yet confirmed release, possibly a split 7". But nothing else is confirmed yet.
WITCHHAMMER will also be releasing a pro cassette tape version of our "The Arrival of Apokalyptic Armageddon" EP limited to 250 copies, this should be out before end of summer all going to their plan.

What are the influences and how the members contribute to the band?
Our influences are quite varied, main influences include stuff like Swedish-UK-Japanese-USA crust/punk/d beat stuff like ANTI-CIMEX, DISCHARGE, MEANWHILE, EARLY DISFEAR, SKITSYSTEM, MASSKONTROLL, FRAMTID, DISCLOSE, CONSUME, DOOM, WOLFPACK/BRIGADE, POISON IDEA, TOTALITÄR, UNCURBED, AMEBIX, WARCOLLAPSE, NO SECURITY, CRUDE SS, SEVERED HEAD OF STATE, AVSKUM ETC.. As well as old Swedish Death Metal such as DISMEMBER, GRAVE, CREMATORY, NIHILIST, EARLY ENTOMBED, CARNAGE, MACABRE END/GOD MACABRE, UNLEASHED, GROTESQUE etc Also other stuff like early VENOM, AUTOPSY, MOTORHEAD, HELLHAMMER, CELTIC FROST, EARLY KREATOR, EARLY BATHORY, EARLY SODOM, BLACKTHRASH, BOLT THROWER, POSSESSED etc...Our influences are definetly firmly rooted in the Old School of Crust / Punk / Death / Thrash / Black Metal... We like to keep a good mix of punk and metal influences going on in our music, we do consider ourselves a punk band that is strongly influenced by metal though. Some people have called us a death metal band influenced by crust/punk but we prefer to say it is the other way around, a crust/punk band that is strongly influenced by old school death metal etc.!
Some riffs are already written in advance by GLYNN and some riffs are born out of jamming, myself and LINUS have came up with parts for a couple of songs with him on guitar and myself on drums for example. Yes it is very much a band effort overall when it comes to writing and arranging songs, most of which takes place in the rehearsal room and even I myself have contributed a couple of riffs to some new songs! But most of the riffs have been written by GLYNN, LINUS and DAN who collaborate very well and effectively with each other to come up with new songs pretty quickly. But all members contribute their own part to the new songs.

How is the health of the UK underground scene these days and how is the local scene around Durham? Any bands you recommend?
The UK underground scene is healthy overall, some great bands out there in this country playing all kinds of metal aswell as crust-punk stuff. I wish there was more old school stlye death metal bands in this country though, there is too much overpolished, overtriggered, nu school deathcore brootal slam shit out there in this country...more younger kids in this country need to listen to stuff like AUTOPSY, REPULSION, EARLY ENTOMBED, NIHILIST, CARNAGE, DEATH BREATH, early UNLEASHED, early POSSESSED, old MASSACRE, ASPHYX, HELLHAMMER, CELTIC FROST, DISMEMBER, EARLY GRAVE, GODMACABRE/MACABRE END and such stuff I think and get abit of dirt under their fingernails and plectrums!!!

So it's true that you love Deathcore? What are your opinions on this new trend of "Extreme Metal"?
Oh yeah Deathcore....hahahaha....I LOVE to HATE it!!! oh fuck where do I begin with my

pure hatred for this kind of "music". There is too many modern metal bands in the world like this that are just obsessed with technicality and virtuosity, putting 12943,000 time changes and wanky guitar bits into one song and thus they end up sounding completely soulless and devoid of any decent catchy riffs and hooks. Seriously fuck that kind of shit. Give me straight ahead simplistic CATCHY old school death metal anyday..I want to listen to some fucking RIFFS and HOOKS not some guy wanking himself off over his guitar and giving himself a hard on with how many clever fiddly guitar bits he can put in one song. It is all well and good being a great musician but a complete and utter waste of fucking talent if you can't write a decent song. Deathcore is a fad and trend that is being hyped up by the bigger more mainstream labels and cleverly marketed to appeal to the masses and it has spread like a plague across the modern music scene, it's like a more brutal (or should I say brootal) less whiney offshoot of metalcore but just as annoying. , it has NOTHING to do with real Death metal, and the sooner this whole trend fucks off the better, although something equally soulless boring and shitty will just replace it. The bigger labels responsible for flooding the scene with mediocre identikit deathcore bands should start signing more real Death metal bands again but it's all about $$$$. Fucking mainstream labels and their trend jumping/creating...FUCK OFF AND DIE!

Do you know anything or bands from the Brazilian underground scene?

Of course! Although there is probablys tons of great bands in the Brazilian underground that I have yet to hear, I of course know of the older bands like VULCANO but some newer bands from Brazil that I can say really impressed me in recent times are SODOMIZER, NUCLEAR FRÖST, WHIPSTRIKER, ATOMIC ROAR, APOKALYPTIK RAIDS, HELLKOMMANDER, GRAVE DESECRATOR to name a few.

This interview will be on a printed zine, do you think it is relevant to do paper zines with all the blogs and e-zines around?

Yes I think print zines still have just as much relevance in this day and age as I had back in the days before the internet and blogs etc, there is nothing better than actually sitting down with a printed zine in your hands, I have nothing but total support for print zines and buy them whenever I can!! Long may they continue to be printed!!! It is also a total pleasure to do an interview for a printed zine!. Apokalyptic Hails to you for this interview and Hails to all Brazilian Underground Metal and Punk maniacs out there reading this!!

Buy our shit!!! Our "The Arrival of Apokalyptic Armageddon" CDEP is £5.50 inc P+P direct from us, 6 tracks of raw hellish apokalyptic Death Crust devastation!!! Watch out for the split with Abigail and the tape release on Witchhammer, a great underground label who deserves your support!!!

NOTE: After this interview the band got signed to Pulverised Records

Interviewed by **Kezio** in May 2012

The Austrian demons from BELPHEGOR are working hard recording their upcoming album, their 10th official opus witch will be a total blast, most probably their most aggressive work if you can imagine that... Helmuth told us more about what's going on with the band at the moment.

Greetings Helmuth, how's the band at the moment? All setup for the new recording session?

We just tracked drums and bass guitar. It sounds fantastic, this album will crush!

You started composing the material for the upcoming album in November 2011 and rehearsing for it in March of this year. Do you live in remote locations? Do you only rehearse when it's about to record a new album?

Always depends, when we record an album, we rehearse alot. If we do tours/shows, we start 4-6 days before. To do really intense rehearsals, two long sessions each day. Last 7-8 years we played way more shows than we spent time in the rehearsal bunker, a good sign I guess.

How do you compose, someone comes up with ideas and you just circle them between yourselves and just build on them?

It always depends man.

What about rehearsals, do you gather somewhere and just live there for a few weeks, weeks during which you concentrate on curdling up the final compositions ? When is a track all done, what does it suppose to fully satisfy you?

We have a own rehearsal room, outside of the town, in middle of the mountains, surrounded by a wood.
It is magnificient there, very silent and you can be creative.

How many tracks there will be on this new release? Is it possible to present them to our readers? Are there any major differences from "Blood Magick Necromance"?

Nine chaos sound collages. Full of magick - raw passion and blood. The tracks are way more aggressive than on BLOOD MAGICK NECROMANCE.

Your rehearsal place looks pretty rustic, wasn't it cold inthere during this Winter's rehearsals? Doesn't it affect the instruments?

It is man. I fukking love this rehearsal bunker, its like a diary, a part of me. Yeah - long and hard cold winters...
Since years we get new trophies, or we bring souveniers back from traveling the world and the room has alot energy from all this relicts.
Full of dirt, weapons, helmets, bones, spiders - skulls and of course posters from BELPHEGOR shows.
If you want to create obscure art, you have to be surrounded by darkness/ isolation, far away from the sheep horde.
This is the main reason why there are only a few bands around, that really sound evil,....possessed. Practice what you preach...or fukk off.

Your latest album was recorded at Peter Tantgren's Abyss Studio but your next one will be at Erik Rutan's Mana Studios, in Florida. Do you plan on bringing even more brutality to your sound? Or more speed, knowing the fact he's a maniac on ultra fast rhythms?

Thats always the goal, the masterplan when we create a new album, to develop and raise the level of intensity.
The nine new soundcollages are way faster and even more extreme than on the last lp´s.
We have a lot of new rhythm structures. Everything is very angular, disturbing and edgy..

Do you think Erik Rutan is now for the Extreme Metal scene what Scott Burns once was for the Death Metal scene, the overall guru? How much time will you spend at his studio?

I dont compare artists. Erik never produced a band like BELPHEGOR, so we will see, im sure the sound will be brutal and aggressive.
Exactly as we want it for the new album.
We will track all in 5 wekks - devided in 3 sessions. 1st session is done. Mixdown + mastering approx 10-14 days. Thats the masterplan.

What's the plan after recording the album? Do you have some tours already scheduled?

A lot is going on as always, and that is good. The limited edition will include a bonus dvd, with lots of stuff: rehearsal session/ live clips/ new video/ recording sessions making of etc.
We are doing some open air shows between the studio recordings.
BELPHEGOR return on stage in beg of July, after a 9 months break. Unfortunately we can't do an intense touring schedule in 2012, because of my health issues. I have to wait and see how long my recovery will last..

This will be your fifth album out on Nuclear Blast. Will your contract with them end after this? Do you plan on sticking with them afterwards?

Yeah # V for nuke blast. After the first three lps for blast, we signed a new deal.

I've always wanted to ask you, why are there 2 inverted crosses in your logo? Any special meaning to this or it just happened and it looks good?

Nothing in BELPHEGOR is cause it looks good, we are not one of these so-called "brutal" hippie bands with seven string guitars and try to be extreme. Fail.
Our path, our attitude, the musick etc ...we are enemies of the cross, with tendencies to nihilism.

Thanks for your time, best of luck with the recordings!

Thanks for the space Adrian. Hails to the Romanian Metal demons. About time to return to the land of the mighty Dracul, it has always been a pleasure to shred there.
An honor - this horror!
www.belphegor.at

June 2012

CIANIDE

*Cianide's first full-length album The Dying Truth came out 20 years ago, when I was only three years old. Over these past 20 years, **Cianide** have really shown their influence in the death metal scene. As my first interview for Pest Webzine, you could say I was quite eager to interview Mike Perun, vocalist/bassist of **Cianide**. I got the opportunity to discuss numerous topics with him, such as their recent re-appearance at fests, and their newest release Gods of Death. I asked Mike about his thoughts on the new generation of metalheads, his influences, and some other "interesting-to-know" facts. Enjoy an interview with one of death metal's ultimate influences.*

So, recently Cianide have played the NYDM Spring Bash III and the Goregon Fest out in Portland. Will the band continue to appear on fest lineups and to play gigs?
Fests are the way to go I think. Get more "bang" for your buck and we only have to play for a half hour or so. Fucking A! We never made it to Portland though unfortunately…

Would you ever plan a tour again?
Again? Never did. Never will. Touring is not a concern of ours and come to think of it, never was. The older we get the more we're thinking along the lines of just staying put here in Chi-town to play. If you wanna see us live, you're gonna have to make the trek here to Bloodshed City…

Deathgasm Records have re-issued The Dying Truth and Dark Descent have printed A Descent into Hell. Have you noticed any new wave of fans now that these releases are available?

Well, whether they're age eight or eighty. Metalheads are Metalheads to me. I don't really think about the age factor, but I guess you're right. There does seem to be a lot of younger Headbangers into us of late. Then again I'm the one who just keeps getting older…

How do you feel about younger fans, myself for example, who were, what? About three years old when you started up. Who worship what you have done, but weren't around in the beginning?
Three years old??!! Jesus Fucking Christ!!! Now I really feel like an old corpse grinder!! Hah!! Nah it's truly an awesome feeling knowing that people still continue to get into what we do. We barely thought we'd ever make it past 2 full length albums. But here we are coming off of one of the better years we've had since we started. We'll never take that shit for granted and appreciate every maniac that jams to our tunes. You fucking rule!!

Being such a massive influence in the death metal scene, you have a lot to live up to with your own name. As a band, were you happy with the results of your most recent release, Gods of Death?
Couldn't be more happy with it. We did it all ourselves and it took us for-fucking-ever to get it finished, but sometimes you gotta put some hard work in to get the desired results. But it just makes you appreciate it more when it's all said and done. I'm still kinda taken aback at how well the album flows as a whole, especially considering our haphazard songwriting process and the length of time it took us to get an albums worth of shit together. As a total package - best thing we've done thus far in my opinion.

Do you continually write music or do you take time to relax?
Oh we like to relax! Shit. Heh heh! Kinda both really. If somebody has some ideas for a tune, we'll run with that. If we have a show lined up, then we just rehearse the set. No rush anymore, no hurries no worries. That's pretty much our secret to longevity. Don't want this turning into another job y'know?

Are you writing any new material at the moment? If so, are there any plans as to what you will do with it?
Actually we just started writing some new shit. Got one song almost completed down right now and some decent ideas for a second. We'd like to have a 4 or 5 song EP out sometime mid next year. We wanna go into a real studio and bash it out in a week just like old days. No fucking around this time.

Where have your influences come from? Do you have any non-metal influences?
Nope. No non-metal influences. EVER. If by non-metal you mean some good old punk/hardcore or some good old hard rock then I guess there's probably a subconscious influence if you listen close enough. Honestly though we're nothing more than a combination of Master/Deathstrike, Celtic Frost/Hellhammer, Death, Massacre, Post Mortem, Slaughter. It makes my toes curl into a ball when bands start thinking they're special and citing industrial, jazz, funk, etc influences. I wish they would all fall off a bridge and DIE!

What was your main goal when forming Cianide? What did you want out of the band?
We just wanted to play the heaviest and catchiest DEATH METAL in the world. That's still our goal come to think of it and I don't think we've achieved it yet. But we have come close…

You have worked with several different labels over the years. Besides a label perhaps being defunct, what was your reasoning for switching up labels?
Yeah!! It seems like almost every label we sign to goes belly up after they release our shit!! Heh heh!! Let's see: Grindcore/Red Light, Lost Horizon, Merciless Records, and Displeased/From Beyond all went Chapter 13 after we're done with them. Had a good laugh telling that shit to the Razorback and HellsHeadbangers dudes. "Better watch out!!" Maybe we should do the world a favor and sign to Earache. Put them out of my misery…

What are some major differences that you have seen in the metal scene from when Cianide formed up to now?
Well the internet sure as shit made everything easier. Wish I had it when I was younger - I probably be ruling the world right now. Instead it's just gonna take some more time. Heh! Other than that shit's still the same, but I lived through the best of it all so now I can just sit back, relax and laugh at all you youngsters…

It was amazing getting a chance to interview you! Anything else you'd like to say?
Thanks Megan and PEST zine for the interview!!
METAL NEVER BENDS -Mike
http://cianide-chicago.blogspot.com/; http:/ /www.myspace.com/cianidekills

Interviewed by **Megan "Devoured Death" Halpin** in August 2012

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HATRIOT

*A great interview done by **Osiris Stef** for **Pest Webzine**. Answering her questions is none other than **Steve "Zetro" Souza**, known from his time spent as vocalist in Exodus or Testament.His is now promoting his new band, **Hatriot**.*

How are you doing today Steve?
I am going real good man. Things are really moving along with the band and we are gearing up to record our debut record. I couldn't be happier.

You have kept busy the last several years since your departure from Bay Area thrash titans Exodus fronting your new band Hatriot. Now you are finally ready to record your debut full length album for Massacre Records entitled "Heroes Of Origin". Let's talk about everything that has brought you to the here and now, how did Hatriot originally form?
Well I was at a metal show watching my son Nick's band. Nick plays drums in Hatriot now, but at the time he was about 17 and was playing around town with his band. So I went to see his band and there was this kid named Kosta whose band was playing the same night. Kosta is a guitar player and he was just killing it that night. After the gig I was talking to him and he knew all about the old thrash scene and was really into it. We hit it off and began writing together, which led to us forming Hatriot together.

How did you find the right players for this band and how did you originally meet these young guys? as is the efficiency with them?
I found them lurking under every rock and in every alley in the bay area! Two of the members are my sons and the other two I met by chance. There have been a few other people play with Hatriot over the past year, but yes they are all younger guys. I am the old man of the band! Basically once the word got out that I was doing another band I had a lot of people hit me up wanting to play, but I'm not interested in doing this for a hobby. If I'm going to get back out in the ring with this thing it has to be to kick ass. So with the younger guys in the band there is plenty of energy and drive. They are all excited about it. It is their first time to really get out in the national spotlight. They look at me as their fearless leader who is steering the ship.

Hatriot made their live debut about a year ago at the Bay Area Metal Fest. Looking back, what all do you recall about that first performance? Were you nervous at the prospect of being back out there? Did it just come naturally? Were you happy with the reception and how the show went in general? That must have been an exciting moment for you...
Oh no I never get nervous. It is second nature to me and just comes natural. Every time I hit the stage it is my goal to kick their fucking teeth in. The show went great and the fans were very receptive to what we were doing. It did feel great to be back on stage. I am very proud of what we have going on with Hatriot and to get the support and love from the fans, especially the bay area fans, is a big deal to me.

Tell me about the song writing process for "Heroes Of Origin" - How long have you been working on these songs? Were these the first songs that were written as a band or have you guys been refining your sound in general over the years?
We have constantly been working on songs and honing our craft since the band formed, so it is a work in progress. We are going to use three songs from the demo, as well as the video song, "Blood Stained Wings." The rest of the record is all brand new stuff. I promise this will be a well-rounded thrash record and it will not disappoint.

What would you say inspired you as an artist lyrically on "Heroes Of Origin"? Where did you draw your primary inspiration for the lyrics on the debut album?
I draw inspiration from a lot of places. It could be world events or it could be a movie. Sometimes lyrics come from my imagination, stories that I make up in my head. I always write about dark subjects. The world is getting more violent and there is no shortage of crazy shit going on that I can write about.

Describe what the album title "Heroes Of Origin" means to you...
It means that we are the heroes who come up from the fire to save all things that are great in humanity.

You guys are working with producer Juan Urteaga (Machine Head, Exodus, Testament) for the debut. What do you feel Juan brings to the table in terms of modern production and was there a record in particular that he had produced that made you want to work with him?
I have wanted to work with Juan for years, just because of his knowledge of the scene and his knowledge of heavy metal in general. He has worked on the latest Machine Head, Testament, and Exodus records – which all sound awesome. It doesn't take any more credentials than those. He also just recorded another Massacre band called Deadlands which sounds killer. I know his track record and I know what he will bring to the table for Hatriot, so yes we are very excited to work with him.

How did the record deal with Massacre Records come about and how has it been so far working with everyone from the label?
Actually a guy that helps co-manage Hatriot, by the name of Ace Cook, has a great relationship with a lot of labels and he made it happen with Massacre. Ace also works with Dublin Death Patrol, Laaz Rockit, and a bunch of other bay area bands. He shopped the record around to his contacts and Massacre was the one who seemed the most interested and the most excited to come on board with it. That's what we were looking at most was getting some excitement from the label. We want to be a priority, not just a band on a roster somewhere. So far all is good with the label.

We are living in a day and age where extensive touring in support of a record is a bold, ambitious albeit risky move for any and all American metal bands both established or up and coming. Considering the current economy and fuel prices, do you foresee Hatriot hitting the road and playing out in support of "Heroes Of Origin"? What markets would you expect to hit? Any chance of some international performances outside the U.S.?
It is our goal to get on the road and bring this to the people. Part of our deal with Massacre is they agree to put us on the road. What's the point in recording a great record if you are not going to get out and try to sell it? Of course the economics of it all will play a big role in where we get to tour, but I can assure you we are going to get out there the best we can and push this thing. I am sure we will be doing the festivals overseas, and hope to get out as a support act for some bigger tours as well.

Hatriot recently filmed a music video for the track "Blood Stained Wings" - How has the reception for the leadoff track been thus far? Was it easy to all decide as a band on a track to film a music video for?
The video has been very well received so far. I financed the video out of my own wallet just to have one more piece of media out there on the band. We wanted to show the record business what we can do on our own and wanted to give the fans one last free song before they went to buy the album. Now they can stream the four song demo and check out a fifth song in video form. I feel that will be enough to convince fans to buy the record. We chose "Blood Stained Wings" because the song is so fucking heavy and really represents what Hatriot is all about.

I have read in some recent interviews that you feel Hatriot is "pure old school thrash but with the energy of the younger scene" How do you feel about the current state of thrash metal? Do you feel like there are some newer worthwhile bands for seasoned thrash listeners to appreciate? Do you have some current favorites?
I love old school thrash like Kreator and Sodom. They both have newer records out that are really good. I like Shadows Fall a lot, and really like The Haunted a lot. I think the current state of thrash is really strong because the older bands from the first wave are still around or have members in new bands, so that helps create an interest. Because of my history with Exodus I think fans will embrace Hatriot. It sparks some curiosity with them. Then there are younger bands, like Bonded By Blood, who are obviously very influenced by the old school sound and they help to keep that going as well. I think thrash is stronger than ever and will remain that way for a long time.

How is your current relationship with your former band mates in Exodus? Has time healed all wounds?
In my eyes it has. Again, the initial breakup in 2004 was all on me, not on them. It was all my fault. I left the band because of my own personal reasons. It had nothing to do with them. I am very supportive of the band and I think Rob has done a great job helping them move right along. I talk to Gary Holt all the time and we have patched things up. We are friends again and it is all good now.

From all of the thrash metal fans I've been in contact with it seems pretty agreeable that "Tempo Of The Damned" still holds up as a "motherfucker" of a record. Considering that Rick Hunolt recently did some shows with Exodus is there still any hope that you might one day work with Exodus again?
I agree that it is totally a motherfucker of a record. I love that record. I am so proud of all my work with Exodus, but "Tempo" was a great way to end that chapter. It is a killer record from start to finish. I never close doors with anything. You just never know. I can say that right now Exodus has a full line-up and they are doing great. Rob Dukes has been in the band for eight years now so he's not the "new guy" anymore. He's doing a great job. I am good friends with the Exodus guys and all the negative shit from the past has been left in the past. Right now my mind is full on with Hatriot and I am totally committed to building Hatriot. However, if time permitted and the Exodus guys needed me to fill in or something I would be good with that. They are my brothers. I am glad to see Rick back doing some shows. I think it is good for his well-being. Rick hasn't been doing so well in the past few years and I think it is great that he has been asked to do the Exodus shows while Gary is out with Slayer. Rick is family. We all were part of a big whirlwind of experiences back in the day.

What would you consider to be the highlight of your tenure as vocalist for Exodus? What would you note as being your crowning achievements in that band?
The whole ride was a highlight. I mean I got to live the life that most musicians only dream about. I can't really pinpoint a crowning achievement, but I will say that if I could relive a year it would be 1989. We had just released "Fabulous Disaster" and the world was our oyster at that point.

How did you originally get in to metal music? Who were the bands that changed your life and made you proud to call yourself a metal head?
Well my dad was an old school biker, so there were always hard rock records being played around our house. That was his thing. He loved the rock bands of the time, like Ted Nugent, Hendrix, and Zeppelin. I was always around that so it rubbed off on me. As I grew older I got into heavier stuff like Sabbath and Judas Priest. One day I was hanging outside when a car drove by blaring Iron Maiden. It was the 'Killers' album. I had never heard of them, but I stopped the guy and asked "Who the fuck is that?" When he told me it was Iron Maiden I rushed out to the record store and got the album. At that point I was one hundred percent die hard metal all the way.

At what point did you first become interested in singing for a metal band? What was your motivation at that time? Had you considered yourself a vocalist before you started singing in metal bands? Can you remember what originally made you want to sing/scream?
I was probably eight years old. I got Led Zeppelin II right when it came out and I wanted to be like Robert Plant. Those high pitched screams really got me going. Then a few years later came AC/DC. Bon Scott was the ultimate front man. I tried to copy his style and that is how I found my own sound. I had one other band before Legacy, and that was called Metal Warrior. I was real young. Phil Demmel from Machine Head was the guitarist. Every band I have been in has been heavy metal, so I've always been a heavy metal vocalist.

What advice would you offer to young metal musicians just starting out? How do you think things differ now compared with when you started out and what are the pros and cons?
Play music for fun. Have fun with it and don't expect to be a rock star. If that happens then it's cool but don't expect it. The music business is a tough gig. You have to worship music and be devoted to it. It has to be your whole life if you want to take it to that level. The biggest difference between the old days and now is the technology that is available today. It is like night and day from when I started out, total opposites. The upside is obviously you can get your music out around the world with your computer. There are a lot more avenues for the indie artist. The downside is everybody is doing it and the market is so oversaturated. It makes things tougher for bands. It is harder to break ahead of the pack.

What's next for Hatriot? Any exciting upcoming plans or recent happenings that you would like to plug?
Right now we are in the middle of recording the record, so that's where our head is at. There are other business things going on now like getting our passports together and lining up endorsements. So there are a lot of behind the scenes things happening. The main focus is getting the record done so we can get it released in January. From there we are out to take over the world!

I'd like to thank you Steve for taking the time to talk metal! Before we wrap this up do you have any last words for your fans reading at home?
Big shout out to Pest Webzine for helping us get the word out. I just want to thank all of the fans for sticking with me and for following all of the chapters in my career. I am very blessed to still be doing this and I don't take any of it for granted at all. I promise to deliver a kick ass Hatriot record for you all to enjoy. Thanks again and I hope to meet you all on tour! ZETRO
www.hatriotmetal.com; www.facebook.com/hatriot

Interviewed by **Osiris Stef** in August 2012

Interview by Dan Alderson for Pest Webzine.
Chapel of Disease are a new band playing ridiculously filthy and rotten death metal in the vein of Asphyx, early Pestilence, early Gorguts and Morgorth. With fast banging riffs and slow doomy sections the band play a varied style of death metal which should have any fan of old school death metal foaming from the mouth. With a vocalist who sounds like Martin Van Drunen, Chapel of Disease wouldn't have sounded out of place in the Dutch death metal scene of the late 80's/early90's

Hello and greetings from the UK! First of all can you tell us about the beginnings of the band? How did you guys meet? How did you guys first start practicing and how long did it take you guys to get tight with original material?
Cheers UK! When I moved to Cologne in 2008, I asked my brother, who has already been living here for quite some years before me and was already playing in a band with our drummer David, if he would be up for some sort of old school death Band. Of course he was up for it, so we told David of our plans and Chapel Of Disease was put to life. The first 9 or 10 months it was only us three- so it was me on the guitar and Vocals, Ced on the bass and Dave on the drums. Funny thing is, that we started with playing own stuff straight away. "Summoning Black Gods" was the first thing we created, following up with "the nameless city", the two other demo songs and two (or three?) more songs that weren't released yet. It was strange, but we just didn't feel like starting off with covering stuff. The only thing we covered in the beginnings was "Left To Die" from Death, but we stopped doing that after a short period of time, since the process of own songwriting was doing more than OK. Still it didn't take that long until we realized that we would need a second guitar to be doing the music we were planning on doing. We met Christian and showed him a very funny version of "Summoning Black Gods" (recorded in 2008), asked him if he would be interested in taking over the bass and that's pretty much it- we've been the same lineup since 2009…

How is the death metal scene in Germany? What other bands do you guys play with live?
There are some really good Death Metal Bands in Germany nowadays, like "Necros Christos", "Venenum" or "Excoriate" (although they split up some years ago), just to name a few. Still, I wouldn't be able to talk about a real death metal scene here. Maybe it's because we've only played two gigs so far, or maybe it's because there is none, haha. But no, I'm serious, I really don't know yet. Of course you got quite a lot of bands around here that make death metal in some way or another, but for me there are only a few that I really think suit my taste. Then again, there is some sort of real metal scene in Germany that's going along quite good but of course the genres get mixed up inside of it. Personally, I think that's the way it should be. There shouldn't be single metal scenes, like a black-, death-, thrash- and heavy scene. As long as it's some sort of good metal, it's cool!

How is the writing process for Chapel? Do you guys do group writing or do individual members write complete songs?
It gets mixed up. Me and my brother write some stuff at home, we bring it to the rehearsal room and from there we work on it all together. Christian writes all of his Basslines himself and David always has some good ideas that can make a riff sound a whole lot different than you originally had in mind. I'm really happy with the way we work out all of our stuff. There's no real leader or whatsoever and I think that's the way it should be if you want to make your music sound harmonic (even tho' it's death metal).

If you had to chose three death metal albums which are Chapel of Disease's main influences what would they be?
Fucking tough one! We all worship the "Altars Of Madness"- not only for it's time but even today it still is just one pure definition of aggression… It's a masterpiece. Still, I don't think you'd hear that in our music.
Of course the first (three) Death Albums are a huge influence for us. Sometimes I do have the feeling that people forget what sort of music Chuck created especially by writing his first two albums. So Death has always been a huge inspiration. To name a third album (out of way too many) I would probably choose Asphyx "The Rack"… or Autopsy's "Severed Survival"… or… Fuck, this question is too hard for me, haha! Just put all those big old school Death Metal albums from the beginnings together and you'll get the message.

With a killer demo and a recent split released, what is the next move for Chapel of Disease?
Just today we set up our rehearsal room to get the recordings starting. So next weekend we'll probably be recording the drumtracks for our first full length. We're pretty excited about it and of course filled with some sort of nervousness… It's the first full length and we want that one to rip! If all goes well, it is supposed to be released in December via FDA Rekotz.
In August we'll all shit our pants at once because we'll be playing at the Party San Festival here in Germany. So that's something huge for us! After the album comes out we want to get a small tour going- maybe even over in the UK!, fuckin killer!- and then, we'll just take it from there. One step after another.

Thank you for answering these questions and good luck in future endeavors, looking forward to what Chapel have in store for us in the future!
Thank you for the interview mate!
www.facebook.com/ChapelOfDisease
http://chapel-of-disease.jimdo.com

Interviewed by **Daniel Alderson** in June 2012

VARATHRON

Here we have a talk with Stefan, the mastermind behind one of the most important names in Greek Black Metal and why not, in the whole Worldwide Black Metal scene, a man that has been true to his principles and an honest devoted Black Metal supporter since the beginnings.

Greetings Stefan, thanks for accepting to answer my questions. How are you lately? What are you listening to while answering this interview?
Thanx for the support to us, my friend! Well, now I feel great because we finished the tracks for the 3-way split album. The results are so amazing! At the moment, I heard the new albums of Grave, Ex Deo and Xibalba, great stuff!

I' listening/watching online Iced Earth performing live at the Bloodstock Festival. How do you feel about their music? Do you listen to Heavy / Power Metal too? By the way, what music are you listening to lately?
Well, I heard Heavy Metal music because I was "born" with it! I heard the first notes in 1978! Also, I play Metal in my metal radio show " Twilight Zone 98.7FM" every weekend. So, I like so many Heavy Metal bands, Hard Rock bands of 70's until our days. Especially the 80's were so powerful and strong with so many perfect, amazing bands and so fantastic albums! About Iced Earth, I like the first albums most than the last releases. Sometimes I feel so lucky who I "watch" all the evolution of Metal music from the 1978 until now. I "watch" all the N.W.O.B.H.M. scene, the Thrash, Speed, Death and Black Metal scene from their first "steps"! I think was so pure great moments and gives me so much energy and strong in any problemin my life. Metal is a big part of my life! Rules!!!!!

How do you feel about these big festivals all over the World? Does varathron like to play at open air festivals?
I love festivals; I watch the most shows in Greece from the days of 1986 until now. Also, I saw some in Europe and it's a perfect experience! Varathron played on some gigs around and we have some plans to play on some in near future!!!
The serious problem with us –about live shows- was always the distance between my place and the place of the other members. I live in Ioannina 450 Km far to Athens, where live the other members of Varathron. So, I was a basic problem all the time, so I decided to find members here in my place. From 2005, since the band is in Ioannina, we played some gigs and we have some plans for more soon! Watch out for the news!!!

There are already 2 years since your latest album was released and even if that's nothing in compare to the 1995 - 2004 break, do you plan on releasing a new album soon?
Well, I think is not a "frozen time" from 1995 until 2004! Because, my friend, a lot of happennings all these years. As I wrote you before, the basic problem for all, was the distance! So, after the "Walpurgisnacht" album, the members of Varathron were me and Costas –Pyrphoros- on guitars. So, he looks for new members in Athens. In the meantime, Cursed Records –my brother Ray Miller- released the "Genesis of Apocryphal Desire" compilation with our first two demos and some unreleased tracks, in 1997. The same year, Pyrphoros found two members, Bill –Crazy Wizard- on synths and Spyros on drums. We started working on a new material and I was in contact with Tomasz from Pagan Records and in 1999 we released the great mini-album "The Lament of Gods"!
Tomasz makes a great work and he released that mini-album, because he had some economic problems for a full album!! We had already all the tracks and we used on our next full album also, in 2000, Tomasz released our first album "His Majesty at the Swamp" on CD and Picture–LP with a different cover and bonus unreleased track! At the same time Pyrphoros left the band for personal reasons. So, that time was so powerful -in my mind-, to "move my band from Athens to my place here in Ioannina. So, I start to find musicians who like our sound and they heard that music!
After a year, I found my guitarist, Achilleas, a great guy who he worships Varathron and he loves the Black Metal music. In 2002, Ordealis Records released a vinyl with our two demos and some live tracks like bonus. The same year, we have our first line-up here in Ioannina: Me-vocals, Achilleas-guitars & bass, Haris-drums and the last guy from Athens, Bill-crazy wizard on synths. So, we start working on some old tracks from the days of "The Lament of Gods" and some new tracks. The result was the next full album, "Crowsreign". So, now we have some new tracks already and we'll record them in 2013 and I hope to release it the same year! I say it that, because we are looking for a label, too!

Since I didn't have a chance to speak with you before please tell us if you're happy with the final result of "Stygian Forces of Scorn" in regards to the music on it, its production and its artwork.
I think "Stygian Forces of Scorn" is a great work, a come-back from the early years. The album has so strong songs, a great lay-out – Astrus X made a fantastic work- and the production is good. I say "good" because the production in our new tracks for the 3-way split album is so amazing!!!!
We received so many fantastic reviews for it! It's a new beginning for us and the upcoming album is greater than it! More evil and blasphemic, a return to pure darkness!!! Believe me!!!!!!

How good was the album promoted? Do you have any sales figures from Die Todesrune Records yet?
Well, the album was fantastic as I told you and sells good. The "negative" point was the "war" who makes the most distros in our label for NS-rumours. Really I don't understand that, because Varathron had a great cult history from 1988 until now. In that case, for my logical opinion, I'd buy a Varathron new album not a random "ideas" of a label, ok?

You have a new bass player, Stratos Kountouras, how does he integrate amongst the other band members? Did you know him for long time before?
Yes, we have a new member on bass, Stratos. He's a great musician and friend of Achilleas. So, I met him before our recordings for the 3-way split album.

Your latest official release is the "Genesis of the Unaltered Evil" compilation out on Nuclear War Now! Records. Where from came the idea of releasing this compilation and what do you think is its value to Varathron followers, I mean what's the point of releasing such a compilation?
We had spoken with Yosuke –NWN REC. Before months for some releases of the old stuff of Varathron. He has the great idea for the amazing book and the great lay-out!
I think is a great – fantastic release for our fans, with so many information and interviews, photos from our early years than the rest old compilations. I like it so much because is a vinyl release and I'm a great vinyl maniac all of these years. Besides, we have more plans-releases with Yosuke in a near future!!!!

Is the band signed with Nuclear War Now! Records now? Should we expect the next album to be released on this label? How did you get in touch and what convinced you to sign with them?
I hope and I want it. We talk with Yosuke for the old releases at the moment. I like this label because he makes such a fantastic work in any release. Chuck from Ares Kingdom –great brother of mine- was the guy who made the "contact" with NWN Records.

Varathron alongside Necromantia and Rotting Christ created what now we call the Greek or Hellenic Black Metal genre. Do you know any worthy followers of this genre in Greece? Also how would you explain this genre to our readers?
Yes, the three great bands created that sound! A lot of Greek bands and other bandsworship that sound around the World. I think the "unique" of that sound was the feeling, the whole atmosphere who "reigns" in the songs.
We were inspired from our ancient culture, the Mediterranean feeling and our deepest dreams and fears!
Great!!! I don't know how I can explain more. It's better to hear the music and it travels you beyond the known dimensions!

I know you will be part of a 3 way split with Thornspawn and Black Altar, split released by Black Saw Prod. and Blackdeath Coven Rec.
The metal scene in our days has some great bands and a lot of "clone" bands. I see a lot of nu-metal bands who "polluted" our scene and bands only for fashion and marketing, so pitty situation! I think Varathron has the attention and respect from the faithful friends around the World, old and young friends. We have a cult profile and we continue stronger than ever!

on CD, RawBlack Kult Prod. On tape and Floga Rec. on vinyl. How come so many labels? Are the times gone when labels used to release everything by itself? How do you feel about the two other bands from this split and what tracks will Varathron present on it?
Well, Xander of Thornspawn he makes the entire situation with Shadow of Black Altar! I think is great because I want any of our releases on vinyl, too! Besides, Floga Records he makes a great work for our split 7" with Desolation. About the other bands, Thornspawn are great brothers from the past years and Black Altar the same! From our side, we have three new tracks with the following titles: "Arawn's Reich", "Black Swamp" and "Ancient Warrior"- a song of Black Sabbath from the album "Eternal Idol"! It's the second time that Varathron makes a cover song, after the cover of Mercyful Fate. Besides Black Sabbath is an eternal "love" for me!

Do you feel necessary to release EPs, Splits and Compilations between albums? Is that your way of showing your followers the band is still alive and kicking?
I feel necessary to release full albums with new blasphemic hymns! But we're not so young without problems in our personal lives. All the guys have troubles around and our days with an economical crisis, the problems are bigger.
It's not so easy to meet each other and rehearse everyday and create and album on a few months! From the other side, the labels they don't give money for the recordings and the releases are not so often! So, I think is more good for your name to release something than the total "frozen"! In our days with so many bands around the World, is a good "move"! Because the friends-fans don't forget you! That's my pure option!

You're in the metal scene since the '80's and I know you used to send a lot of letters back in the days; you used to have a lot of penpals from other bands. Do you still have those letters? Have you ever thought of publishing those letters somewhere (on a website, in a book, in a magazine, or whatever)?
Really, I have so many normal letters from our old glory days! I kept all my letters and I have a big archive of that. It's a part of my personal life. Letters from Dead of Mayhem, Euronymous of Mayhem, Blasphemy, Order From Chaos, Sarcofago, Morbid Angel, Bathory, Sigh, Abigail, Mortuary Drape, Armoured Angel and other thousands bands and brothers and friends around the World! Well, I think a letter is a personal contact and I don't like to publish that!
One first thought for my opinion is the ideas and talks who you can read in any of them, maybe is "crazy" for our days of 2012. You must return back to 1988 to understand the talks! Besides, the most people in our scene are "fake"! Sorry for that!

How do you feel about the nowadays metal scene in general? Do you feel Varathron gets its well deserved respect from the younger generation or you feel a bit underrated?

Ok, let's talk a bit about what's next for Varathron. Now that you have a steady line-up do you plan any tours any time soon? Should

we expect Varathron to tour Europe, the Americas, Asia and other places soon? Do you have time for touring or this is restrained by your daily lives activities?
Well, at the moment we have ready the tracks for the 3-way split album. We'll start to give a final form to our new tracks for our upcoming album "The Untrodden Corridors of Hades". Seven new tracks and the cover made by Mark Riddick, a great friend of mine. The new album, I hope, it will be totally ready in 2013. Also, we make some plans for some gigs around. Really I want to play in any place on Earth, but the family and work are a "negative" situation sometimes. In other case we have so many proposals to play around the World and we make some serious plans for that!

If on "Stygian Forces of Scorn" there was a bit of come-back to the roots of Varathron, what should we expect from the next album? Are there any new tracks already finished on in works? Please tell us a bit about the upcoming Varathron stuff.
As I told you before, the new album "The Untrodden Corridors of Hades" is pure evil and blasphemy. The tracks are so dark and obscure, slow riffs and a general atmosphere that kills! Titles like "Leprocious Lord", "Merciless Pain", "The Bright Trapezium" and others who rape the mortal souls.
The cover of Mark Riddick is simply fantastic and the whole lay-out and music are so deep and dark! Blacker than the rest of our releases I think! I am really excited with this upcoming release. I'm waiting it like a maniac!

You're now 45, do you think you enjoy metal music the same as back in the '80's or is it getting tiring? I'm just curious, what do you and the rest of the band do after a gig, do you stay with the fans and party or prefer to relax in some other places?
My friend, I think I'm crazier than in my younger years! I feel like a crazy young boy who needs more metal music every day! Like the adrenaline that I need to stay alive! I never feel "lazy" with my music! I have a big pleasure with any of our releases and such a big desire for more new releases, for more new unholy psalms, for more darkness!!!!!!
About the gigs, what we do before, we prefer to stay with friends-fans and talk, drink and listen to metal!!!

I know you were managing some local bands. How did that go? Do you still manage some bands from Greece? Do you also have any other activities related to metal music (like magazine writing, radio shows, etc)?
Yes, I supported and I managed some bands a few years ago. Now, my free time is shorter and I give all my attention to my band! Besides, I practice martial arts, I read books, I watch movies and I like to travel around. Also, I have my metal radio show called "Twilight Zone" 98.7FM, every weekend.

Thanks a lot for your time Stefan, please send your last words to our readers.
Thanx for your support to my band! I salute all the Black Metal maniacs there; embrace our evil, satanic music!
Watch out for our new invasion, emissaries of the darkened...call!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!! Obey!!!!!!!!!!

August 2012

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Waffenträger Luzifers / Black Angel - "Satan is Power" - CD
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The Day Of The Beast

The following interview was conducted by Chris Forbes and published in Pest Webzine this June but I liked it so much that I decided to publish it in Slowly We Rot #2, too. I hope you'll enjoy this excellent incursion in everything The Day Of The Beast is.

Where were you born and where did you grow up? Did you come from a big or small family?
I guess this is the part of the interview where I'm supposed to describe a mentally and physically scarring childhood and tell stories about sleeping in a drawer while my Mom shot heroin with Santa Claus in my Snoopy camping tent. But no, it was nothing like that. I was born in College Station, Texas where my dad was an engineering professor at Texas A&M. We moved to Virginia a year later when my dad took a job at NASA as leader of the structures and materials research branch. My family was something directly ripped out of a black and white 50s sitcom complete with family dinners every night, church every Sunday, and "Hiya Slugger! How was School?" I lived in a textbook nuclear family with my mom and dad, and an older brother and sister. Childhood was frighteningly normal, so I can only really conclude that I was simply just born a weirdo.

What was some fun things you liked to do as a child?
I always preferred indoor activities during the earlier years since I wasn't particularly into sports or...having to move. I really liked TV, movies, video games, and books, especially ones that scared the ever loving bejezus out of me...which might have also accounted for my weirdness. When I got old enough to leave the confines of my neighborhood via bike, I always had a fondness for exploring, especially the woods. I also used to catch a lot of small animals and eat them. Cooked of course, but still enough to make most people tilt an eyebrow at me.

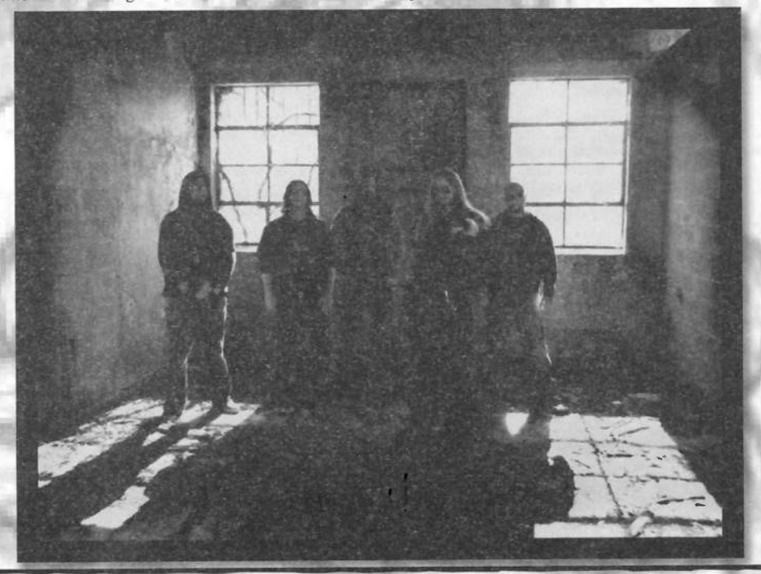
When did you discover the wonderful world of music? What were some early bands that you listened to?
My family always thought I would be musically gifted, but I think I was just more interested in making noise and pissing people off. They tried to nurture what they thought was a gift via making me do marching band in school, but I never enjoyed it. Their intentions were good, but the whole "lets take mostly socially awkward kids and have them march around in front of the whole school wearing the stupidest fucking outfits imaginable" idea should have been rethought. As far a music I listened to, I never really had any good music role models. For my parents, music began and ended with the Beegees and Anne Murray. My brother and sister both listened to a good deal of 90s alternative which I enjoyed and it definitely helped. However they both left for college when I was still fairly young, so there was only so far I could go just listening to what they listened to. My friends were mostly rednecks (being from the south, I always use that term endearingly), but face it...they aren't always known for having the best taste in music. I was definitely on my own when it came to discovering music that resonated with me in that sublime, euphoric way.

Now how did you end up discovering the metal side of the music world and what were some first bands that you got into and are you still a fan of those bands today?
As stated before, I always loved horror movies and other shit that would make me sleep with the lights on. Eventually, I started to embrace the dark side of human nature (at least in an artistic sense). I found it cathartic, exciting, and well...badass. A lot of people don't understand why I would like to surround myself with such aggressive, violent music...but I feel its the same logic as why I would rather watch the movie Aliens than the Notebook. And well...to me, Metal is just a horror movie in music form. Some of the first extreme metal bands that caught my ear when I was a teenager was Cannibal Corpse, Children of Bodom, and Exodus from a guy I went to school with. Once I got my first car with a CD player...shit was on. The mix CDs started rolling out. Every metalhead who ever lived loved to pull up to an intersection next to some soccer mom with her overachieving kids and blast "Fucked With a Knife" as loudly as humanly possible with their windows down, and I was no different. Of course I still listen to all three of the those bands today. Bodom's first three records are classics, Cannibal Corpse is always solid, and Exodus was and still is the greatest thrash band on the planet. These are my opinions of course, but this is my interview. Ha!

Now once you discovered metal was it like a drug that you need more and more of?
I was always weirder than most of the kids anyways, so at that point...fuck it. This was gonna be my life. It was more than just cutting my hair and throwing on an Abercrombie shirt was gonna fix. As a person who already had an over-the-top personality, blasting some metal was just another way to be over-the-top. Whether is pissed people off or not.

Did you do any tape trading or read any fanzines or webzines at all? Was and is there any cool records stores where you are based out of?
I used to make mix CDs for people and have people make mix CDs for me. That was my primary way of discovering bands. That and the internet. I never really began to collect physical releases until a bit later when I had money. Internet webzines aren't something I read particularly often since most metal websites are bogged down with stupid bullshit and flame wars, so I prefer to stick to physical zines. I always make sure to pick them up when I see them available at shows and festivals. I am actually lucky enough to live close to good handful of killer records stores. Fantasy in Newport News, Skinnie's in Norfolk, and American Oldies in Newport News all have a huge metal selections on both CD and Vinyl formats. Anthems of the Undesirable based out of Norfolk also has a solid collection of hardcore and grind releases.

Now at one point did the though of joining or starting a band come up? What did your parents think of it at the time? Do they support you being in a band nowadays?
I bumped into the former bass player at Skinnie's Records in Norfolk. He saw me buy a Demolition Hammer CD and told me about a thrash band out in Va Beach that needed a vocalist. I told him I'd come try out for it, half-jokingly since my only real experience with vocals was singing along to Sodom albums in my car. I guess he went to practice and told the other band members who tracked me down online and pestered me till I showed up to a practice. I felt completely out of my element at first and belched a couple shitty growls into the mic (that I was holding all wrong)...which somehow landed me the gig. I got the hang of it quickly though. My parents didn't quite know what to think at first and to be honest, I still don't think they do. But they were very proud when we released our first album which was favorably reviewed in magazines like Metal



Hammer and Terrorizer. They actually went out to Barnes and Noble to purchase both magazines to show off to relatives. They've still never seen us perform, but I'm ok with that considering the references to Satan, booze, and tit-fucking that slip into my between song banter.

Now is the Day of the Beast your 1st band or were you in any bands prior to that? How many members did you go through to get to the current line-up? What is the current line-up?
As stated in the last question, this was my first band. We started as five-piece with me on vocals, Eric Barlow and KC Raider on guitars, Aaron Jacka on drums, and Justin Shaw on bass (who had recently departed from Arsis...the bass player I had met at Skinnie's only lasted a few practices). That is the lineup for our debut album that spring to mind. However Richmond is a much more artistically diverse city when compared to Virginia Beach. It does hurt us to a fraction of a degree since there aren't more than a couple handfuls of real metal acts from this area to perform with, but at least that makes for a musical climate where we can at least stand out. Plague the Suffering, Throne of Carrion, Waiting Mortuary, and Possessor are a few of the powerhouse metal bands from the area. There is also a very sizable hardcore and grind scene in Va Beach.

Tell me about the early days of the band, how songs came together and how was band practice, etc.
KC and Eric used to meticulously write out the songs in full and it was my responsibility to write lyrics to fit them. These days, its a much larger group effort and which I think makes for better songs. Communication between a singer and a guitar player or a drummer in a musical sense is like trying to explain what "Tubgirl" is to a Nun, but eventually we get each other figured out. We're still working on it though

Now the CD I got from you not to long ago, what are your thoughts on that release now that it has been out a bit? How have the reviews and repsonse been to it?
Personally I feel like the second album was more of a group effort and much more focused in terms of what we were trying to achieve sound wise. The album has seen predominantly good-to-very good reviews...even a 10/10 floating around out there. We are very proud of our second release and feel we can only keep getting better and better.

Tell me a little bit about each release you have out and are all still for sale?
Response to both albums have been pretty similar. Both albums are available at a variety of different distros and retailers both physically and digitally. Google could probably tell you more than I can...and of course they're both available for sale at any of our live shows.

Do you plan on sending your stuff to any labels and if you signed with a label what would you want them to do exactly?
Of course it'd be nice to have label support in order to not have to worry as much about DIY touring. We'd certainly have to weigh each option as carefully as possibly in order to not get fucked over or be exploited. Plenty of underground bands have been quite successful without a major label backing them, but it'd be nice to relieve some of that work load that comes with being a predominately DIY band.

Is there a solid metal scene where you guys are based out of and is that club Jaxx's still around and did you manage to see any shows there if it is closed?
Virginia is full of quality bands if you know where to look. Richmond is full of them, but other areas contain some of VA's best kept (and hopefully not for long) secrets. Even cities which lie in the mountainous regions of the state are host to some of the best metal the state has to offer such as Hunter's Ground from Lynchburg or Rotting Obscene from Blacksburg. Some of the best shows I've seen from 2008. Aaron split with us on good terms, KC split with us on not good terms, and we brought in Jeremy Bradley and Mike Gardner respectively to fill in. Mike left shortly after the release of our second album when his side hobby of writing zombie novels started to take off. Steve Redmond from the death metal band Cyaegha quickly came in to continue guitar duties. Our current lineup is me on vocals, Eric Barlow and Steve R. on guitars, Justin Shaw on bass, and Jeremy Bradley on drums.

Do you think being based in Virginia helps or hurts the band or doesn't matter either way?
Obviously no, several very well known metal acts have emerged from Virginia. GWAR, Municipal Waste, and Lamb of God, all of whom are from Richmond, are the biggest names

have been at Jaxx. I've seen Exodus, Kreator, Pentagram, and countless others play there. We have never played there because Jaxx (now called Empire) has always done the pay-to-play bullshit with any bands who aren't on a major label tour. Great place to see shows, probably not the best to play if you aren't on tour.

Do you get to play live much and do you think your a good live band? What did you think of your recent show in NY playing with Artillery? Are there any live clips on say You Tube?
We typically play locally only once every couple of months just to keep things feeling somewhat fresh, but we are always up for some travel. Being asked to play the show with Artillery for their first US appearance was a huge honor especially considering we aren't NY locals. It was a long drive, but totally worth it. The bill was large with 8 bands, but they were all top-notch and deserved to be there. Also, we were treated exceptionally well by the show's promoters as well as the staff of the St. Vitus bar. Some of our live stuff is on youtube, but it doesn't compare to the real deal. No youtube video does. Only the people who have attended our shows can truly attest to how good we are live, but we always see plenty of faces, both familiar and new, every time we play...so I guess we're doing something right.

What goals, if any, does the band have? About how much time in any given week is spent doing band related stuff?
We just want people to hear our shit, enjoy our shit, and come out and watch us play our shit. We would love to be able to get to the point where we can quit our day jobs and be career musicians, as long as we're allowed to keep playing music that WE want to play...but we never expected to not have to earn it. We practice twice a week for about 2-3 hours or a so. A good chunk of that is spent drinking beer and making fun of each other. Practice is always entertaining.

When can we expect any new music?
We have already started working on couple new tunes which are near completion. With the guitar talents of Steve Redmond in the mix now, we are definitely at our strongest in terms of musicianship. One promise is that it definitely won't take 3 and half years between albums again. It shouldn't have last time, but shit happened. A lot of shit. But we've learned from these experiences and are more motivated than ever to keep pumping out the metal.

If you had to choose 5 songs to cover, what songs would they be and why?
1. Exodus "Strike of the Beast"-A great thrash anthem which only seems appropriate for a thrash band called The Day of the Beast to cover.
2. Mercyful Fate "The Uninvited Guest"-Just a terrific, punchy tune that I think we could put a fucking vicious spin on. However Mercyful Fate is one of the most respected bands in the genre and we would have to make DAMN sure we did it justice. Easier said than done, but I think we could.
3. Slayer "Angel of Death"-Maybe a cliché choice, but even on our worst night playing for the toughest crowd, we could make everyone wake the fuck up, mosh, and scream along for this baby.
4. Pentagram "Sign of the Wolf"-A thrash band covering a doom song sounds tricky, but I think we could fucking beef this song up and make it sound really sinister. Some of the best lyrics out there as well

5. Iron Maiden "2 Minutes till Midnight"-It's one of the best songs ever written by any band of any genre and fuck it...I just wanna cover this fucking song.

What is the best concert or band that you saw live and is there any band you want to see live that you haven't yet?
Best show ever was probably the night we played with Exodus in VA Beach in a tiny, packed club. Seeing Bolt Thrower at MDF in 2009 is up there. Iron Maiden on the Somewhere Back in Time tour and Kiss on the Alive 35 tour where also incredible, life changing shows for me. I've still yet to see Black Sabbath, Motorhead, or Judas Priest, which baffles me as much as you. I also haven't seen Morbid Angel (I missed them at MDF to play the Artillery show). The last band I need to see before I die is Carpathian Forest, but unless we get booked to play a European festival with them, I can't see that being too likely. Ha!

Have you been to Virginia Beach?
I have and I loved it. We all live right outside of Va Beach. Cool place. Hot girls. Always fun to go to the ocean front and watch the Jersey Show rejects get in fist fights.

Tell me a little bit about each band member.
Eric is a tattoo artist and plays some mean guitar, Steve R. and Justin like to work out a lot to keep the ladies swooning, and Jeremy hangs out on his farm with chickens, turkeys, goats and other assorted beasts. I make, bottle, and label my own hot sauce (which is available online and at our shows). All of us pretty fucking funny, especially Eric and Jeremy. We all like to party, drink, and eat ourselves stupid. Not to mention we're all pretty goddamn handsome. Ha!

For those who have never heard of the band, what would you describe your music as?
A recent magazine article described us literally using only two words in the description. "Sonic Hell." Works for me!

Plug any websites you have and what stuff do you have for sale?
We have the usual CDs and shirts as well as a pretty fuckin' killer line of Hot Sauce. We have six flavors ranging from 1 Pentagram (Mild) to 5 Pentagrams (Paralyze-your-fucking-tongue deadly). All of these are available at our webstore at beastshop.bigcartel.com. Also check out the label that put out both of our releases at www.canonicalhours.com as well as their sizeable distro, www.salvationdistro.com. And of course our Facebook page www.facebook.com/thedayofthebeast. I also front the doom/death/sludge band Whorebath (gotta love that name). We have

Steve any last words, the floor is yours and horns up for doing this interview.
Guess I'll keep this brief and just say I truly enjoyed doing this interview and I thank you (Chris) for allowing me the opportunity to be part of Pest Webzine. Not sure when this will be published but keep an eye out for us and we'll be on tour with Swashbuckle this July/August. Looking forward to bringing some of our Relentless Live Intrusions to your city. I also front the doom/death/sludge band Whorebath (gotta love that name) so check us out if you're into that sorta shit. Once again, thank you for your support Chris and I hope our paths will cross again. Thrash till fucking death!

Interviewed by Chris Forbes in June 2012

MORGOTH

*MORGOTH is one of my fave bands if not my all time fave Death Metal band so I've been dying to exchange a few words with them. **Marc Grewe** (voc.), one of the founders of this legendary act was kind enough to give me a brief interview about the band's reunion and also other things.*

Greetings Marc, how's this Summer in the Morgoth camp?
Hey, it´s quite ok. Just enjoying the European Soccer Championships at the moment.

How do you feel now when you see that many fans that are still cheering for Morgoth even if the band was on ice for so long?
It´s great to see that. We didn´t expect it that way, but are greatful that it turned out like that.

"Cursed" had a huge impact on the Metal scene when it was released, and it's sales talk for itself. Do you still remember how many units were sold back then? Do you think this particular album had such a success because of the huge popularity Death Metal had back then or simply because the album was really worth it?
I don´t really know how many copies got sold exactly. But back in the days it was an enormous amount for a band playing Death Metal. The album is nowadays called a "classic" which of course helps selling "Cursed" even after 21 years of its release. Well, of course those years were the heydays of DM, and especially the year 1991 can be seen as the year of most classic DM releases. We were at the right time with it, but I also think the album passed the test of time and the songs still sound fresh and powerful.

Before recording "Cursed" I know you rented a barn surrounded by hills and trees and that had an impact on the song-writing. There are some Extreme Metal bands that do the same thing nowadays. Do you think that's important for a band, to detach from the daily life? Or at least was that an important element for Morgoth's sound? Did that affect the lyrics also?
It definitely had an impact on the songwriting. The album was written during the fall/winter of 1990. And the landscape (forest, hills, fog etc.) where we wrote the album had this depressing and dark aura. I can´t speak for other bands actually, but I would love to do something like this again, because it was a highly professional and concentrated work on the songs and also relaxing times after work. It´s important to create a certain atmosphere, to create something important and special.

Back in the beginning of the '90's didn't you ever thought of having Morgoth your main souce of income, of having the band as your only activity? Or the income wasn't that great either for you to live out of it?
We were able to live out of it in the beginning of the nineties for a couple of years. But even though DM was selling quite good, it still wasn´t music that was meant to make millions. We all lived a down to earth life, nothing more, nothing less…

Up to the album "Cursed" Morgoth had a pretty straight forward approach on Death Metal, but starting with "Odium" you started to experiment. What happened then?
Of course tastes in music and inspiration change, and that happened. Odium was influenced by other genres of music, not only Death Metal. We also got inspiration from movies like the "Altered State" where a sequence of the movie can be heard in the song "Odium".

Do you think the major factor in Morgoth's break up was the bad reaction from fans after the "Feel Sorry for the Fanatic" album, or the oversolicitation of band's members after a lot of extensive tours?
It was a combination of both. I totally understand the old Morgoth fans that couldn´t like the album, even if they tried. The musical change was just too drastic. Also the tensions in the band were growing about in what direction the band should move on. Some people didn´t want to move on at all after that album, so that´s why we split up.

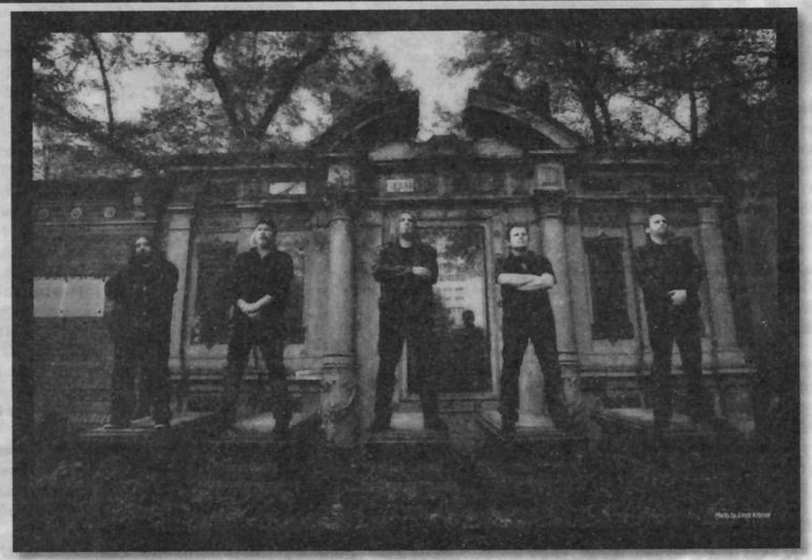
"Odium", although having a bit of change in style, got a good reaction from fans, but "Feel Sorry for the Fanatic" didn't do so well. Do you think the change in style was too abrupt in '96 and if there was another album in between for example things would have been better?
Yes, as I said the change was too drastic. There probably should have been an album in between to start into that direction. At that time the band was like a ship without a captain. No one in the band had a clue where we would go with this album, and it finally ended sinking.

How did Century Media reacted to Morgoth's style changes? What was their reaction when they first heard "Feel Sorry for the Fanatic"?
Well, we had the freedom to do what we wanted to do. So on the one hand that is great, if you have a label like that. On the other hand we kinda lost it, and looking back it would have been wise to have someone who was warning us. But I think also CMR learned about that Morgoth experiment and nowadays they have a little more influence on the bands, if there is a band going into a too weird direction.

What happened during the last tour with Die Krupps? Was it a bad tour? Was there a bad vibe between the band members? Or you simply decided this lifestyle is not fulfilling your ideals?
It was kinda all of what you mentioned. There were some personal problems in the band, the tour wasn´t a Morgoth tour and we played to an audience that just did not know us. It just did not feel right.

I've heard marketing and promotion for "Odium" wasn't that good as for "Cursed" and implicitly the sales dropped. Why do you think Century Media didn't exploit the band's '90-'92 notoriety better?
Because the label had spent a lot of money on bands like Cro-Mags, and that money they spend on them to sign them did not recoup. So there was maybe a financial tension for the label as well. We were always the band on the label who kinda did things first, but also had this status of an experiment, what would or could work and what wouldn´t.

During the 14 years silence all had different other projects but none got to such a notoriety point as Morgoth. Was it because of the times changing or because you simply played those bands for fun, for keeping in touch with the movement? Or you consider those projects underrated?
The projects we did were mostly meant to have fun and play some local shows in our hometown of Berlin. It got serious again when I joined Insidious Disease, which was the first professional release I did since the last Morgoth album.



How come Insidious Disease is not on Century Media? I mean knowing your popularity I guess they would be very interested in signing the band, or am I wrong?
Insidious Disease was on Century Media with "Shadowcast". We are in writing mode right now and the second one will hopefully see the day of light next year. But we don´t know what label, yet.

What were your thoughts/feelings when you first rehearsed again the "Cursed" tracks after the band's reunion? Was it hard to remember all the parts? Did you feel the urge to change anything in those tracks?
It wasn´t hard at all. I think we played those songs on so many shows that it got burned in our Vortex, hehe. When we played the songs everything just felt right. Nothing sounded boring or old. I guess the songs are pretty timeless.

If you'll be to release a new album soon, would that be more "FSFTF" or "Curse" oriented? :) Do you have any new tracks or working on some?
Well, we don´t have anything in the works yet. But I wouldn´t think it would be anything like Feel Sorry...we are enjoying the essence of the band much more. OLD SCHOOL DEATH METAL!

Since you've worked for Century Media I guess in the eventuality of a new album we should know who will release it, right? Did you get a lot of album offers from labels since the reunion show?
Well, we were the second band on CM. I signed my first contract in 1988 and I guess if there will be anything new it will definitely CM, being the first choice!

I've heard you were able (still are?) to sing so loud that you can cover all the amplified instruments. Is that a myth or the pure truth? Did you take any special training for developing your vocal technique?
Well, I did that when we didn´t have a proper PA system, haha! Most important is to sing from the stomach, not from the throat. And fortunately I have a loud voice when I sing. So I have to thank my parents for that, hehe.

Did you ever tour with the Asphyx or Obituary guys? I think the 3 bands have the most original vocals in the scene. What do you think of their continuous presence and struggle at the same time in Death Metal?
We toured with Obituary in 1990 and did a lot of shows with Asphyx. John and Martin are with any doubt masters of our genre. It´s nice of you to say that I am as well, thank you! ;-)

Thanks a lot for your time, Marc! In the end please tell us your ultimate fave track from Morgoth and why choosing that one. See you in the pits of Utumno!
Thanx for the Interview! The all time favourite is of course "Pits Of Utumno"...it´s kind of the band's hymn and the very first song we ever wrote! See you all there!!!
Check out: www.facebook.com/morgothofficial / www.morgoth-band.com / www.morgoth-shop.com

June 2012

RISING DEMONS – RISING DEMONS – RISING DEMONS – RISING DEMONS

Crypt Infection (Technical Death Metal from USA)

Please tell us about the history of your band and its members.
Crypt Infection was founded in 2009 from the ashes of Encoma and Butchery. Hailing from Ventura, CA, this band's unique flavor of Technical Death Metal has been making waves in the scene. Vocalist Ken May's guttural growls and piercing highs offset Lead Guitarist Joe Billingiere's brilliantly disturbing riff and sweltering solos. With blisteringly fast double bass drums and the occasional gravity blasts from Jeremiah Taylor, the sound is rounded out by their sludgy, precise bassist Mike Payton and Rhythm Guitarist Robert Carter.

How would you describe your style? Which bands influenced your music?
We're technical death metal. We love Suffocation, Spawn of Possession, Broken Hope, Origin, Aeon, Deicide, Cerebral Bore, etc.

Why should a metalhead buy your demos/albums?
If they're looking for honest techdeath, with sick solos and no bullshit, give us a shot!

What have you released so far and how were your releases received by the public/media?
Media? What media? Haha, the media doesn't give a shit about techdeath in California. We've release one EP so far, "Haruspication" and we have a 10 song full length nearly done.

Do you play live as well? How's your live activity so far?
I don't think you should call yourself a band if you don't play live. We've played the Central California Death Fest, Vegas Death Fest, and tons of LA shows. I think one of our favorite shows was opening for Cerebral Bore and having a barbeque with them beforehand.

What sould labels/zines/promoters know about your band? Why should they be interested in it?
We'll play for gas money, crush your enemies, see them driven in shame before you, and hear the lamentation of their women. We're not hard to work with or full of bullshit. We like playing shows and would enjoy the opportunity to play out of the states.

What plans do you have for the near future as a band?
Release our full length, do a European tour.
www.cryptinfection.com

July 2012

Dissectrophy (Death Metal from UK)

Please tell us about the history of your band and its members.
Dissectrophy were formed early 2011, with all the members having experience playing in bands together. Russell is the best drummer I know and I couldn't imagine playing in a band with a different drummer. I had often struggled to find vocalists for previous bands so the idea of performing vocals and guitar was a natural progression, which helped define our sound and style. Tommy used to be a bassist that dabbled in guitar, so he moved to guitar and Rhys - who I met while studying music, took over bass duties to complete the line-up

How would you describe your style? Which bands influenced your music?
I personally am really into the 90's Florida Death Metal scene, bands like Monstrosity, Obituary, Cynic, and Death of course. As a band we listen to Decapitated, The Black Dahlia, Necrophagist, Sikth - bands like that. Ones that keep it interesting. I think you can really hear the newer, more syncopated drum - led sound mixing with the more old-school Death Metal melodies in our music. . We love brutal music but it has quite a few progressive twists and turns that we like to hear as well.

Why should a metalhead buy your demos/albums?
If you like something a bit different but not completely impenetrable then check us out. We look up to great musicians as well as great bands and I think that definitely helps. A lot of thought goes into the music we write. If you are a metalhead you will like it, I'm sure.

What have you released so far and how were your releases received by the public/media?
We are recording our first EP and have two singles out at the moment "Entombed" and "Sands of Time". We shot a music video for Entombed which attracted plenty of attention locally. As well as the Slowly we Rot Fanzine compilation we have featured on UKEM Records "Disciples of Extremity 2" download compilation and have a full live video online as well.

How's your live activity so far?
Yeah, its going well, we definitely consider ourselves a live band. Our first gigs really put us out there locally, the city we live in has only a few metal venue's at the moment,. Its kind of laid asleep for a while, so as we try and build up a scene with other local bands, we are looking further afield as well. Hopefully hook up with a U.K and European tour. Can I just give a shout out to Nihlism Incarnate and Deathtrip, both good friends of our and really sick bands.

What should labels/zines/promoters know about your band? Why should they be interested in it?
I dunno, we are real proud of the music we write in Dissectrophy, and like I said, I think you can hear the thought that goes into our riffs and leads. Lyrically its not your usual lines of violent nightmares. I try and write about stuff you might actually think about - shock, paranoia, denial, that kind of thing. Real stuff.

What plans do you have for the near future as a band?
Once we have our full E.P done, another music video hopefully.
Lots more gigs and merch as well. We'd love to film a really good sounding live DVD and maybe give it away with a shirt and the E.P. Watch this space!
www.facebook.com/dissectrophy

June 2012

Fumigation (Death Metal from Canada)

Please tell us about the history of your band and its members.
FUMIGATION is a Death Metal band from Ottawa, ON, Canada. Started in early 2008, multiple lineup changes over the years of people in and out of other Ottawa bands, Chris (bass) and Matt (guitar) remain as the only original members.
Today's metal scene lacks bands with a constant theme, or at least an interesting one. Through this void enters Fumigation. The theme of insects, rodents and chemicals is entertaining, insightful, and humorous all at the same time. From phobias to infestations, harborages to feeding habits, Fumigation will dissect the situation and select the best method of control. This method usually comes in the form of groove laden death metal.

How would you describe your style? Which bands influenced your music?
The quick answer is Death Metal...that said aside from Death Metal we also draw from Doom, Sludge, and even Southern Rock. The vocals are pure Death Metal because the music is just too heavy to have anything else. If you enjoy headbanging through entire songs we definately have something in store for you!
The main influences for FUMIGATION would be CEPHALIC CARNAGE, CROWBAR and IMMOLATION, but as mentioned above we listen to everything from SHAPE OF DESPAIR (Funeral Doom) to WORMED (Brutal Death Metal).

Why should a metalhead buy your demos/albums?
Its good shit man, good musicianship, good vox, good grooves. We have something for everyone be it fans of Brutal Death Metal or just kids that like to break thier fucking necks listening to a song.

What have you released so far and how were your releases received by the public/media?
NOVEMBER 2009 PROMO (released Nov. 24th, 2009)
NOVEMBER 2009 PROMO DELUXE EDITION (released Jan. 11th, 2011)
VOICES FROM THE UNDERGROUND PRESENT: CANADIAN METAL ASSAULT Vol. 1 (released Feb. 10th, 2011)

Do you play live as well? How's your live activity so far?
Apparently we're a "must see" live band. Have opened for bands such as Neuraxis, Revocation, The Last Felony, Titan's Eve etc. We try to make the shows a little more interesting then most, and when your a band that is themed around small pests, its not too hard to come up with something fun.

What sould labels/zines/promoters know about your band? Why should they be interested in it?
FUMIGATION is a Pest Control themed Death Metal band. Insects, rodents, chemicals...basically the life of an Exterminator. It may not be an 100% original idea, but we know what we are talking about, we know what we are doing, and we do it well.

What plans do you have for the near future as a band?
Play live, Promo, Record, Update Exterminator License, repeat.
www.fumigationmetal.com

May 2012

Lelahell (Death Metal from Algeria)

Please tell us about the history of your band and its members.
Redouane Aouameur (a.k.a. Lelahel), the frontman of the Algerian Progressive Death Metal band LITHAM, has returned to the music scene with a new Extreme Metal project called LELAHELL. The band started as a one-man project, but after the recording of the debut EP, Nihil (bass) and Slave Blaster (drums) from barbaros joined the band

How would you describe your style? Which bands influenced your music?
Lelahell is a death metal band with some local influences. The music can be brutal and melodic at the same time!
We are influenced by most all the death metal scene from its creation until now

Why should a metalhead buy your demos/albums?
Don't buy … download them!

What have you released so far and how were your releases received by the public/media?
We have finished the recording our first Ep "Al intihar" 6 tracks of brutality through traditional melodies and got very positive reviews from zines and magazines all around the world

Do you play live as well? How's your live activity so far?
We have played 3 shows since the band exist; A private one where we invited only families and friends, we called it live earth because the earth is the first contact of each human. The second was with the local band thowar and the third a heavy metal contest organized by the us embassy.We have some plan for other local and international shows, we are just waiting confirmations

What should labels/zines/promoters know about your band? Why should they be interested in it?
Listen to our music and you'll get the answer!

What plans do you have for the near future as a band?
We are currently on the writing process of our first full length that will be ready (if everything goes well) at the end of this year (2012)
www.facebook.com/Lelahell

July 2012

Masteriis (Black Metal from Norway)

Please tell us about the history of your band and its members.
Masteriis was started in 2009 by me, Ramnsvarturh(Vocals) and Morfahnus(Guitars/Bass). We have also played togheter in several other Black Metal bands for many years ago.In 2010, we released our debut demo CD with Masteriis. The demo CD is handnumbered in 250ex and consists of two tracks. 1. Dødsdom 2. Into Infinite Darkness.
01.08.2011 Ewiges Eis Records, released our debut MCD "Dødsdom" with 4 tracks, and limited to 500 handnumbered copies. Track list: 1.Svøpt I Tiden 2.Dødsdom 3.Forlatt 4.Into Infinite Darkness. Both our demo CD and the MCD "Dødsdom" was recorded and mixed by Stian Aarstad (ex Dimmu Borgir)

How would you describe your style? Which bands influenced your music?
I like the Norwegian 90`s Black Metal best. Some bands that have inspired me to create my own music: Immortal, Satyricon, Darkthrone, Ulver, Gorgoroth, Emperor, Gehenna, Burzum, Dark Funeral, Dimmu Borgir(old) and many others. I`m not only listen to Metal and Black/Death Metal, I also like EBM bands like: Alien Vampires, Combichrist, Wumpscut, Revolver1010, Nachtmahr etc. Morfahnus makes most of the riffs, and I most of the lyrics, but we arrange the songs togheter, thats important. The drums we do togheter.
Masteriis have more the 90`s Black Metal sound. We have fast melodic riffs/parts, blast beat parts to more mid-temp parts with clean guitars. We also use a bit synth in some of the songs.

Why should a metalhead buy your demos/albums?
Masteriis have gotten many good critics from magazines and labels world wide. I have also gotten some feedback from people that have bought the MCD, thats always interesting.
We also have a sampler on youtube, you can hear part of the songs here: http://www.youtube.com/watch?v=gcQDvcx1T34

What have you released so far and how were your releases received by the public/media?
Much good feedback. So far, have we released one demo CD (2010) and the MCD "Dødsdom" by Ewiges Eis (2011)

Do you play live as well? How's your live activity so far?
Masteriis consist of just two members now. Ramnsvarturh (Vocals) and Morfahnus(Guitars/Bass). The drums are programmed, so we have not done any live shows with Masteriis yet. I`m interested to play live in the future, but then we must add some live members. Anyway, I like studiowork best. Both of us have played live with other bands before.I think Morfahnus have more live experience than me. He plays in another band, that have done some concerts around. It`s many years ago that I have played live now.

What sould labels/zines/promoters know about your band? Why should they be interested in it?
Masteriis is a Norwegian Black Metal band from 2009. We play black metal in the 90`s style. The band have released one demo CD and the debut MCD "Dødsdom" through Ewiges Eis Records. Masteriis have recorded one new song lately, with the title "Pain In Silence" More songs are under construction, but not recorded yet. Lately, we have printed 40ex T-Shirts. The shirts are balck, with white print.They are also numbered on the left arm sleeve. Shirts are for sale soon. Listen to our music, and I hope you will like it. Our official webpage: www.masteriis.com

What plans do you have for the near future as a band?
To participate with one song "På Hedensk Jord" on your compilation CD/Slowly We Rot Mag. Ewiges Eis Records also want to release a split CD with us, and another band from the same label. I really looking forward to that release.
www.masteriis.com

August 2012

Methods Of Massacre (Modern Death Metal from Germany)

Please tell us about the history of your band and its members.
In March 2008 we started as a four-piece consisting of Christian (guitar), Hannes (vocals), René (drums) and Sven (bass) and were completed by a second guitarist Jacob in 2010. Last year we had to break up with our former guitarist Christian and go on as a four-piece again.

How would you describe your style? Which bands influenced your music?
We started as a Death Metal project, but didn't really use blast beats on the drums. After a while we came in contact with some hardcore influences and tried to blend them with our own style of Death Metal. Right now our style must be defined as Modern Death Metal or Modern Extreme Metal. We are influenced a lot by every kind of music. For example there's something elementary good in 80s Rock and even Hip Hop music. There is no special Metal band which influenced us.

Why should a metalhead buy your demos/albums?
Because there's something attractive in every song – for every metalhead.

What have you released so far and how were your releases received by the public/media?
In 2010 we started recording our first album called "Perverted To Perfection" which was mixed by our Danish friend and producer Lars Miller. It became a self release and was chosen as the demo of the month in the German Metal Hammer print magazine. Afterwards we were contacted by the German Black & Death Metal print magazine the Legacy, which also wrote a review of our album. Some other webzines gave us positive feedback, too. Recently we were part of the Heart To The Core Vol. 5 compilation with our track "Night Of The Giving Head", which is a very core influenced song. The German Metal Hammer even wrote, that they normally don't present Death Metal bands as demos of the month and called our style "standard oldschool Death Metal". You can see that our album has some variation in itself.

Do you play live as well? How's your live activity so far?
We did perform all around northern Germany in the last three years and have some ongoing plans for performing at some more concerts this year.

What should labels/zines/promoters know about your band? Why should they be interested in it?
We are friendly and grateful people who are always open hearted. Furthermore we don't complain in certain circumstances and help the organizers of concerts as well as other bands that share something as a family bond with us. We also have that special attraction, that makes us a listenable extreme music band in the eyes and ears of a lot of different metalheads.

What plans do you have for the near future as a band?

Right now we are in the process of songwriting for our next album. After we used a B standard tuning on "Perverted To Perfection" we changed to Dropped A for four new songs and recently went a step further by changing to Dropped E, which can be used with Jacobs new 8-string guitar. So the news songs are going to sound much deeper and will be more complex and progressive. Furthermore we plan to perform at as many festivals as possible and get our new songs pressed on CD.
www.methodsofmassacre.com

July 2012

Necrodemon (Thrash Death Metal from USA)

Please tell us about the history of your band and its members.
The band began in the fall of 1998. Necrodemon was the band name we had chosen out of 6 other names we had for it. First demo record in the summer of 1999. We have come a long way since then. Necrodemon has done 3 full length albums and 3 EP's. Rob Elliott and Jeremy Montgomery are both original members. Marc Bogard and Randy Hall have been with Necrodemon for the last year. All members are total metalheads and horror movie fans!

How would you describe your style? Which bands influenced your music?
Necrodemon kind of has it's own style. We don't lock ourselves into being just death metal or thrash metal. We are not simply just a black metal or a speed metal band. We try to incorporate all of that into our songs and vocals. We are influenced by a lot of old school such as, Slayer, Vio-Lence, Kreator, Venom, King Diamond, Megadeth, and the 90' death metal like, Bolt Thrower, Morbid Angel, Pestilence, Angelcorpse, Immolation, and Vader. We also take on quite a bit of Immortal, Mayhem, Incantation, and Behemoth.

Why should a metalhead buy your demos/albums?
They should buy them because we offer a lot for a lot of fans. We are a tried and true band. No BS here. If we do it on a CD, you bet your ass we can pull it off live. We have a lot of interesting concepts and ideas in our songs. None of our releases are boring or sound the same all the way through.

What have you released so far and how were your releases received by the public/media?
1999 Deadly Demo – reviews were good / fans only wanted better production
1999 Haunted Eons – with this album everyone either loved it or hated it
2003 Allegiance to the End – reviews were great / we are looking to re-release this
2006 Ice Fields of Hyperion – our most popular release / put the band on the map!
2009 Reclamation of the Stygian Throne – most intense release and underrated
2012 Black Art Revenge – newest material and everyone loves it

Do you play live as well? How's your live activity so far?
Yes we play live quite often and always have. We love being on stage. It is the best way for us to perform as a band and the best way a person can see and understand the band. We really try to always put on a good show. No complaints thus far!

What should labels/zines/promoters know about your band? Why should they be interested in it?
Labels and promoters should know that Necrodemon is a great band whether on a cd or on a stage. Zines should follow the history of the band and understand that we are different and stand out on our own.

What plans do you have for the near future as a band?
We are working on new material. So basically we are working on recording a new full length album. We also will always be playing shows. This band will never stop!
www.reverbnation.com/necrodemon

July 2012

Necrosadik (Depressive Ambient Black Metal from Mexico)

Please tell us about the history of your band and its members.
NECROSADIK was born in Mexico City back at August 2008 as musical project, however, the essence born many years before, in the need of express the suffering, hatred and chaos inside my mind.
By August 2008, the first album "Destroying Your Life!!!" was recorded in one single night and by September 2008, one month later, the second album "The Portrait Of My Sorrow" was recorded in just one week, after uploading the tracks to myspace, one label from Italy (Tapes From The Woods) and one label from the Netherlands (Ziekte-NL).
By year 2009, the third album "The Pain Between Birth & Death" was released under Ugly Cunt Records from Poland featuring for the first and last time three session musicians, Baal at electric guitars, Dark Flames at Acoustic guitar and Gustav at violin; many splits were released across this year: "Memento Mori" with Terra Australis; "United Hatred Against Life" with Morbus and HateHordes; "Through The Halls Of Our Infinital Sickness" with Manica; "Suicide Sessions" with Torture Trap and one compilation too, "21 Years Of Self-Destruction And Mass Murder".
By year 2010, the fourth album was released, "Katharsis" under Victory By Fire from the Netherlands; also some splits were released, "Walking Down Through The Path Of Desolation" with Zwarte Vlam and Balpehor; "Hanging Illusions In A Cold World" with Lykauges; and the compilation "Addicted To Rusty Blades".
By year 2011, the first NECROSADIK boxset was released, "Sic Luceat Lux", under Runenstein Records from Germany, including all the previous albums and the new fifth album "Speak In Silence (A Self-Destructive Introspection)" and the first EP "Eternal (Walking Behind Your Steps)"; the following splits: "Chants Of Our Unspoken Pain" with Lëvrij; "Llevame Lejos" with Coldnight and Inverno; "Splitted Insanity" with Fuck Your Life; "Splattered Red Pain Is Above The World" with Vil, Oblivion Slough and I.N.S.; the following compilation: "Providing Pain To The Eastern Lands" (A Digital compilation, exclusive for the ex USSR countries); "Across This Painful Road"; "Veni Vidi Vici" the anniversary compilation for the 3 years of existence of NECROSADIK. By the end of year 2011, the second EP "Endlösung" was released under Satanica Productions from New Zealand and finally the sixth album was released, "Assisted Suicide" under Satanarsa Records from Russia.
At year 2012, the seventh album was released "Casket Of Pain" under This Winter Will Last Forever from Italy; the follwing splits: "Natural Sickness" with Kai Grimmsberg; "Four Slits To Freedom" with Count Shannäth, Waste Of Life and Pain Is A Narcotic; the following compilations: "Tired, Wasted And Totally Fucked"; "Folie a Deux" and "I Still Drink Alone"; nowadays the eight album "Cold Sordid Pleasure" has been released under Pestis Crafts from Ukraine and the Mexican label Drop Of Blood (of which I am the owner), released the second box set "Seven Razors And Four Hundred Wounds", including the first to the sixth album in tape, a seventh mystery tape, hand numbered to 5 copies, all covered in goat blood.
In this moment, NECROSADIK is recording the ninth album "Death Chant Glorification".

How would you describe your style? Which bands influenced your music?
I must say, that ABRUPTUM has been my musical inspiration for a long time ago, also Nattefrost, both with the characteristic that they play uncompromised black metal music.
My style is unique, not conventional, I play what I feel, what I want, uncompromised. I can describe it as a pleasant session of ear-torment and masochistic depression.

Why should a metalhead buy your demos/albums?
My albums are just for those twisted minds in the world, for those who are looking for strange and chaotic essence, for those who can sit and begin an audial trip into the abstract meaning of life.

What have you released so far and how were your releases received by the public/media?
I have released so far, eight full-lengths; two EP's; one Single; nine compilations; two box sets; twelve splits.

The answer has been good, acceptable, of course I have received critics against what I do, but that is the porpoise of create your own essence, your own music, the way to explode your aptitudes into the darkness realm.
Several labels as I wrote before have look up for me, and my project, and that for sure means something.

Do you play live as well? How's your live activity so far?
No, as a one-man project it is a complicated, however I am planning to make a private show by September of this year; I have been invited to make a tour in Sri Lanka, Brazil and the Netherlands but for time issues I cannot attend them.

What should labels/zines/promoters know about your band? Why should they be interested in it?
Labels should know that if they are looking for unconventional music, uncompromised, here I am; great atmosphere and self-inflicted torture screams!

What plans do you have for the near future as a band?
The recording of the ninth album "Death Chant Glorification" is in process, and there are plans for the tenth album "World War Wound", that for being the tenth album of NECROSADIK, it will feature many guest vocalists and musicians.
There is also a project of record a new album of pure covers, in the line of the last covers as "My Way" from Frank Sinatra and "Creep" from Radiohead.
www.myspace.com/necrosadik

July 2012

Paimonia (Black Death Metal from Serbia)

Please tell us about the history of your band and its members?
Paimonia was officially formed in May 2011 by Bojan,but the idea for the band dates back from 2010. Current line-up is consisted of: Bojan (BANE, ex.DreamEpic) - Lead Guitars & Backing Vocals, Khargash (Obscured, ex.M.A.D Goya, ex.BANE) - Bass & Vocals, Nikola - Rhythm Guitars, Tony (DreamEpic) - Drums

How would you describe your style? Which bands influenced your music?
Well, it's a mixture of Oldschool Black/Death Metal band from Sweden mostly. Bands that influenced the band are Lord Belial, Dissection, The Moaning, The Abyss, Unanimated etc.

Why should a metalhead buy your demos/albums?
Metalhead should buy demos/albums only if he/she listens to this kind of music and wants to support the band in any way.

What have you released so far and how were your releases received by the public/media?
The band has recorded the first 4 track EP in November 2011 which is entitled "Modern Way Of Distraction", and it's released via Silent Scream Records (Serbia) in April this year.
For now, public and media reactions are mostly positive and we hope it will remain that way.

Do you play live as well? How's your live activity so far?
Unfortunately, no, but we have plans to perform live later this year. At the moment, we are more focused on writing the material for the first full-length and promotion of the EP.

What should labels/zines/promoters know about your band? Why should they be interested in it?
The material for the first full-length album is in the process of writing and it will be probably recorded in the beginning of 2013 and released later that year. If you are a fan of Swedish Black/Death Metal Scene, bands like Lord Belial and Dissection, than Paimonia is a band for you.

What plans do you have for the near future as a band?
First, to finish the material for the full-length, do a few gigs here in Serbia and record the first full-length album.
www.facebook.com/paimonia

July 2012

Viper Venom (Heavy Metal from Italy)

Please tell us about the history of your band and its members.
We were born in the south of italy, playing in hot afternoons all for the love of metal and its facets since 2006. we love to feel the riffs the groove and the power of the music, having fun playing and seeing people enjoy our songs that are some kind of our sons. the line up has changed a lot through these years, but we're still toghether with the original threesome dudes, which is Miriam on voice Dario on drum and Marco J on bass and guitars (on studio) by now we've got a new member on guitar and we're getting ready to sweating on stage with him very soon

How would you describe your style? Which bands influenced your music?
viper venom's problem. we don't know how to call our kind of music, nobody has never helped us understand it. we don't know, and maybe this is a golden point for us...we just play what we like, we follow a our band's line style surely influences goes to heavy metal and aggressive like thrash metal with the philosophy of progressive. anyway our tastes in music are different but sure we all like bands as pantera, syphony x, alter bridge, dowm, black label society and so on....

Why should a metalhead buy your demos/albums?
to listen something fresh and a raging angry lady?

What have you released so far and how were your releases received by the public/media?
we did so many demos, you know, since 2006 it's a long way, but the "official" stuff goes from 2007 with "it's so cold outside" a lil demos with 6 tracks. on 2009 we've recorded "Unskinned" in Munich with the german label "Anko Music" we've been toghether untill last year but we've decide to break this collaboration 'cause its ideals didn't fill ours. Our sound is what we decide and what we feel, and is all that you can heard on our last album "In venom veritas" we've recorded it in our own studios and produced all by ourself. we're so proud of the final result as well as our fans that still follow us, they're just amazing!

Do you play live as well? How's your live activity so far?
unfortunatelly our live activity was stopped a lil bit from last year. We full dedicated our time to making new songs for "In venom veritas" concentrating on new songs, in this period lots of things has changed as the split from the label and our ex guitarrist due to strong different musical ideals. but now we're ready to feel the stage again and we really can't wait!

What sould labels/zines/promoters know about your band? Why should they be interested in it?
we've got a great followers that support us and follow our things, I think that it's an important point for a band... and at last but not the least we're really in love with the music we do it with heart!

What plans do you have for the near future as a band?
playing, playing, playing, playing, playing, playing,and playing again!
www.facebook.com/vipervenomita

June 2012

NEWS OF 2012:

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TOTAL METAL RECORDS

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DIMICANDUM "The Legacy Of Gaia"

GROOVE / THRASH METAL

SHAME YUORSELF "Wonderfuck"

PAGAN BLACKENED DEATH METAL

SYMURAN "Syklus Av Helheim"

GROOVE / THRASH METAL

HELLON "Age Of Oblivion"

DEATH METAL

SYMPHONY OF SYMBOLS "Stupefying Beliefs"

PROGRESSIVE POWER METAL

MAJESTY OF REVIVAL "Through Reality"

OLDSCHOOL DEATH METAL

REGICIDE DECEASE /CALCINED CHRIST AGONY "Death, Illumination - In Memory of Evil Chuck"

BLACKENED THRASH/DEATH METAL

RAM-PAGE "Blooming Rust"

OLDSCHOOL BRUTAL DEATH METAL

INFECTED "Infected Generation"

OLDSCHOOL BLACK DEATH METAL

GROOVE/THRASH/HARDCORE

TARANTULO "Tarantulo"

DEATH METAL/DEATHCORE

PERISHING HUMANITY "The Monument Of Human Lies And Hypocrisy"

OLDSCHOOL MELODIC DEATH METAL

FLYING "Graceful Murder"

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Zine Reviews - Zine Reviews - Zine Reviews - Zine Reviews - Zine Reviews

AVE SATAN #1/2010 (France)
English, 40 A4 pages, xeroxed
Cut & paste zine focused on Black Metal mainly, a bit too chaotic for my taste. I mean the pasted bits are a bit too everywhere and without a systematic order, and you can have a big problem trying to figure out what band is interviewed and where as the logos (if any) are printed as background to the interviews and most of the time you're only able to understand what's the band if you know them. Anyway, I guess cut & paste maniacs will love this as it has a good xerox quality, the interviews are interesting and the reviews are on the spot, not too long to bore you. There are interviews with: Prosanctus Inferi, Mantak, Ex Inferis, Deiphago, Chaosbaphomet, Demon Throne, Pek, Almighty Sathanas, Necrovomit, Black Grail, Witchtomb, and a few others, most of these bands being new to me, so it was good to find some new blood inhere, but for me it was a tough lecture rotating this zine all the time in order to read it... The reviews are pasted everywhere, there's no special section, the editor pasted them wherever he found any free spots. Good as content but definitely not my type when it comes to layout.
Contact: chaliceofbloodangel@hotmail.com

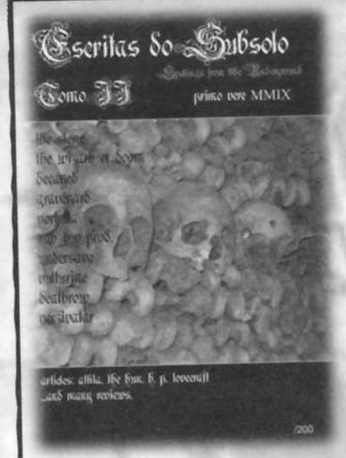
BURNING ABYSS #7/2012 (Poland)
English, 72 A4 pages, pro-printed
Burning Abyss is one of the best zines active nowadays, too bad its editor releases it so rarely; this issue is out after more than 3 years since issue #666, and #666 was released 8 years after #5... Anyway, this new issue is highly recommended to all of you! It looks great - professionally printed with hard glossy cover and mostly white writing on black paper (some pages are also black on white or black on grey), it keeps a catchy look from start to finish. The contents are awesome! We get in depth interviews with Inferno (drummer of Behemoth among others), Weapon, Runemagick, Necromaniac Magazine, Agnes Vein, Nominon (I was really wondering what this great band is up to nowadays and here I got one of the best interviews, if not the best, with them), double interview with Dan Swano and Thomas Skogsberg (where Dan shows as a really cool guy and Thomas as a bored and boring rockstar...), Blasphemy Rites (more of an article rather than a standard interview), cult Death Metallers Mortem from Peru, Reyash from Supreme Lord, Witchmaster, Crist Agony, then an excellent article about Voivod's history, a section of classic metal albums reviews where I love almost all of the presented materials, live reports, and a lot of reviews, everything written with good taste, intelligence and class. This is how a perfect underground metal zine looks like!
Contact: b_abyss@interia.pl

CADUCIFER #2/2010 (Russia)
English, 56 A4 pages, pro-printed
Satanic zine from Russia covering mostly Black Metal, of course. Although it has 56 pages, the whole content is published on one column pages and there's plenty of blank space so the lecture will be brief. Contains interviews with: Imynvokad, Abyssian Desolation, Dreaming Void, Satanic Apostate, Necroparthenophagy, Teutoburg Forest, Panphage, Deus Ignotus, Fides Inversa, Sanctus Nex, Inconcessus Lux Lucis and Ocultan, most of them new to me. Most of the interviews are long and beside the musical part there's always some occult, faustian oriented question in each of them. Featured articles are: Zos Kia Cultus (about the heritage of Austin Osman Spare, an occult artist and philosopher), Black Metal and Enochian Magik (very interesting and well documented article), Alternative to Tolkien (presenting a Russian mystic writer called Daniil Andreyev and his dark fantastic worlds - good but I would also like a second part to this article as this is just a brief description), plus a lot of reviews of mostly Black Metal releases. The simple and aired layout may not please all readers, but I have enjoyed it, and I also have to mention the great hand-drawn cover artwork, old-school and sinister as hell.
Contact: choreabarathri@gmail.com

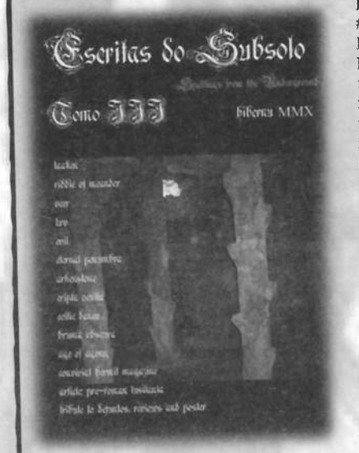
COFINFEEDER #2/2011 (Turkey)
English, 24 A5 pages, pro-printed
I've been dying to read this fanzine since I've seen so much promotion for it on the net lately so I did a trade with Ozgur but unfortunately the only issue he had some copies available was this issue 2, although the zine is already at issue 5... The printing is on high quality color hard pages (like every page can be the cover), but the reading I have to say it's a bit too fast, I mean I've read the whole zine in less than half an hour, and I'm a slow reader. Although there are plenty of interviews (Malakyte, Antiseptic, Thrashfire, National Suicide, Ascraeus, Atomkraft and Artillery), 3-4 questions per interview is a bit less than reuired to know a band or its news. There are also some bios and a few reviews, and the general path of the zine is Thrash Metal all the way. I would love to see this zine being released monthly, that I wouldn't have any more objections regarding its short contents.
Contact: coffinfeeder_distro@hotmail.com

DIOVIM #3/2012 (Lithuania)
Lithuanian, 24 A4 pages, pro-printed
Very interesting new (at least for me) magazine from Lithaunia, too bad it's all written in nativa language and I can't understand a thing, but if you know this language I recommend this zine for it's good contents: intervievs (Anubi, My Dying Bride, Cemeterium, Demonical, Black Candle, Helheim, Cock'let, Dittorehead, Chemical Assault, Haeiresis, Deadkubun, Agonija, The Last Puff, Mogadishu, Rebel Eye, RoadKill, Toxodeth, Derogator, Awakening Sun, Life's Edge, Crypts of Despair, Wulture, Inheritage and Kampfar), articles about marriage traditions in ancient Lithuania, Metallic Obituary, Inesa de Castro, Carpathian Forest, Marduk and Tiamat, reviews, miss darkness voting, interview with a local radio and many more. All that in 24 A4 pages with small fonts but with a relaxing layout. Such a good magazine, I hope its editor will consider releasing it in English soon.
Contact: diovim@mail.ru

DOMAIN #6/2011 (Singapore)
English, 44 A4 pages, xeroxed
The first issue of Domain 'zine I get my hands on, this 6th issue is definitely an interesting lecture for old-school metal followers. Contains interesting interviews with: Nuclear Warfare (Thrash Metal from Thailand), Ancient Horns (Black Death Metal from Philippines), Mantak (log and in-depth interview with these Black Metallers from Malaysia), Hirilorn (was nice to read something new about this now defunct French Black Metal band), Diocletian (Black Death from New Zealand), Antacid (Thrash Mtal from Malaysia), Imperial Tyrants (Black Metal from Singapore) and a nice chat with Shyaithan from Impiety. There's also a long article about Albert Fish, a sadistic criminal and cannibal from the '30's. Other than that I don't know why Syaiful, its editor, featured no reviews, but anyway the zine looks somehow aired even if it's filled with great drawings on the same style as the cover artwork. A good read for underground Thrash, Black and Death maniacs printed in a limited edition of 300 copies, so act fast in case you can still find some available.
Contact: domainzine@hotmail.com



copy 169 so hurry up if you want to get it.
Contact: escritasdosubsolo@gmail.com



ESCRITAS DO SUBSOLO #4/2011 (Portugal)
English, 62 A4 pages, xeroxed
The new issue of Escritas do Subsolo is again a xeroxed one but Nuno keeps increasing the number of pages reaching 62 with this fourth issue, and that means there's interest and he has a lot of passion for his work at this zine. This issue is also more diverse when it comes to the genres featured so we get interviews with: Annthennath, Drunken Bastards, Einsamtod, Der, Empty, Mandibula, Entrails, Egg Of Nihilism Prod., Mandatory, The Frost, Cult Of Erinyes and Grotesque Communion, some of them new to me so it was a pleasure discovering them. I think this issue contains more interviews than the previous one and there is also a followup, a second part of the Pre-Roman Lusitania article, plus a new tribute, this time to a more known band, Drudkh from Ukraine. Good layout, interesting questions, intelligent overall contents, Escritas do Subsolo is getting better and better with each issue and I strongly suggest you buy it even though it's not a fancy glossy magazine, get it for the contents.
Contact: escritasdosubsolo@gmail.com

ESCRITAS DO SUBSOLO
#2/2009 (Portugal)
English, 48 A4 pages, pro-printed
Very good zine from Portugal. This issue is the first and unfortunately the last pro-printed issue from EdS, the others are xeroxed, not that this would be a problem, but this issue from the look point of view is really good. We get some interesting and in depth interviews with: The Stone, The Wizard of Doom, Decayed, Graveyard, Vorkuta, Nekrogoat Heresy Prod., Undersave, Vulturine, Deathrow, Verzivatar, article about Attila the Hun, article about H.P. Lovecraft, and a section of long reviews. Nice and clean layout, a relaxing lecture for sure. This issue is limited to only 200 copies and I got mine at already

ESCRITAS DO SUBSOLO
#3/2010 (Portugal)
English, 54 A4 pages, xeroxed
Nuno decided to loose the factory print and go for the xeroxed version but in this case I never understood why xeroxed zines are limited to a certain amount (EdS#3 is limited to 300 handnumbered copies) since the editor can always xerox a few more copies if the first ones are sold out. The issue comes with a xeroxed A4 page / poster? of Taaken, individual active in projects like Aske, Wolfsschrei, Salvation666 and others, and also is the man behind Black Devastation Records from Germany. Nuno also features an in depth interview with Taaken about all his activities. Other interviews featured: Veer, Krv, Convivial Hermit Magazine, Bruma Obscura, Celtic Dance, Arkenstone, Cripta Oculta, Eterna Penumbra, Evil, Age of Agony and Riddle of Meander. There are plenty of reviews posted everywhere, an article about Pre-Roman Lusitania and a tribute to a Portuguese band called Defuntos (I did not understand the meaning of this tribute since the band is a quite young one - formed in 2005 - and is still alive and kicking). The zine is well written, the layout is clean and comprehensive, so I'd strongly recommend this new issue of Escritas do Subsolo to all underground Black Metal fanatics out there.
Contact: escritasdosubsolo@gmail.com

FORGOTTEN PATH #3/2011 (Lithuania)
English, 124 A4 pages, pro-printed
Remember the great Ledo Takas and Ad Arma magazines from Lithuania? Well, you wouldn't believe it but Forgotten Path is even better, or at least this 3rd issue is absolutely awesome, from its paper quality (glossy all the way, with hard covers), to its content although the mentioned zines had perfect contents also. We get interviews with: Strix (new Black Metal band from Italy, well, not so new, but pretty obscure), Loits, Enslaved, Graveland (14 pages interview! Sometimes I wonder how can this guy manage to find the time to answer all those in depth interviews...), Lebensessenz (not much to do with metal, but still a good intie), Bestial Raids, Supremacy Through Intolerance label from Germany, Keep Of Kalessin, Code, Empty, Antichrist Magazine / Dead Center Productions, Animus Mortis, Teloch, Shining, a huge amount of reviews and a few live reports. So as you already guessed this is a Black Metal oriented zine, although its editors are quite open-minded. If you stumble upon this zine somewhere do not miss it!
Contact: forgotten.path.mag@gmail.com

HEADBANGERS #1/2011 (Holland)
English, 212 A5 pages, xeroxed
Holy crap! 212 pages filled with Metal! Is this a dream or what? From the start I want you to know that this Headbangers zine has become my absolute all times fave zine, it was the only zine I took with me during my honeymoon and that must mean something! Patchman Marco, its editor, is one of the most Metal devoted persons I've ever "seen", he's interested in everything that moves in the scene, he's very passionate and informed and that makes his zine a highlight of the nowadays Underground written press. This debut issue of Headbangers zine is a 212 pages massive work including excellent interviews with among others: Raven, Asphyx, Acrostichon, Tuff, Eulogy, Crucifier, Mortification, TSA, Wild Dogs, Sorcery or Anacrusis, from Punk to Glam Rock, and from heavy Metal to Death Metal this zine has all sorts of bands. And if you think adding a Glam Rock band interview besides a Death Metal one makes you puke, think again, the cohesion this zine is written with makes this combination really great, entertaining and somehow normal. There are also countless reviews and live gigs and fests reports and many other interesting little articles, so yes, Headbangers is my fave zine nowadays, I can't wait for a new issue to be released and I hope Marco is approaching it's release soon as this debut issue is already sold out (no wonder...).
Contact: headbangerszinemarco@gmail.com

HELL PRESS #3/2012 (Poland)
Polish, 32 A5 pages, xeroxed
Gregorz from No Salvation is releasing this nice little zine but unfortunately it's in Polish, so I can only look at the pictures, haha. Its particular highlight is the reviews section, Gregorz only published reviews on zines (a shitload of zines, you'll be surprised how many of them there are around, especially in Poland), books you'd like and horror movies, and this makes me even more sad that I don't know this language or that Gregorz is not releasing this in English. Also in this issue we have a very extensive (16 pages!) interview with Robert, owner of Psycho Records and editor of Tribal Convictions 'zine, also involved in Mort Douce which honestly I only guess it's a band, but I'm not sure as I've never heard of it and on the net I only found an electro project named Mort Douce although I'm quite sure that's not the one Robert is involved in. Anyway, if you know Polish this zine is highly recomended for its contents!
Contact: grzeg84@wp.pl

INVOCATION OF OBSCENE GODS #2/2012 (USA)
English, 66 A5 pages, pro-printed
This is one of the most chaotic and at the same time entertaining zines I've read lately. IOOG is that kind of zines where the editors are more into expressing their own ideas and views rather than interviewing bands that's why you will only find a few interviews published here (Minch, Poppy Necroponde, Sockeye, Pizza Hi Five, Gorgonized Dorks, Nekrofilth and Rupture, bands I've met for the first time in this zine) and the rest is made of articles about basically everything, reviews, bios and so on. The whole zine is funny and versatile and it's cut'n'paste layout is perfect for this type of Punkish style. I like the fact the editors have no barriers when it comes to genres to be featured so you will probably find your fave style featured as well. Recommended to open-minded readers only.
Contact: dudehate@gmail.com

LEGION OF TORTURE #2/2010 (Peru)
English, 32 A4 pages, xeroxed
I've tried trading with this guy, but was not successful yet, he's trying to recover at least part of his investment by selling the zine and I agree with this although I don't support this attitude. Anyway, I was lucky to trade this zine with another editor who had it on his distro stock.Cut & paste old-school style, the zine present us long interviews with: Non Serviam, Insacred, Bestial Rape, Goat Tyrant, R.I.P., Demoniac Slaughter, Demona, Morbid Tales Fanzine, Warlocks Voice, Slaughter Messiah, Persecutor, Anarkhon and Circle Of Destruction, but although all interviews have a short introduction, Juan Carlos doesn't always mention the bands' names so you have to read a bit of the interview to understand which band is interviewed (the logos do not help at all, of course). There are also a lot of live reports and reviews, so because the zine is printed with very small fonts you det loads of material to feat your eyes on. There's also a scene report of the '80's-'90's East European scene, a very interesting article written by one of Juan Carlos' friends from Germany, whom I have to correct on a Hungarian band: it's Pokolgep, not Pogolkep (I thought it was a typo, but it appears written like that all over, so I guess he has a wrong info on that band). Recommended zine, get yourself a copy if you can find one.
Contact: legionoftorture@hotmail.com

NECROSCOPE #25/2012 (Poland)
English, 144 A5 pages, xeroxed
One of the longest running zines in the Extreme Metal scene, Necrosope reached its 25th issue, and this is not a few pages zine one can release monthly, this issue has no less than 144 pages so a hell lot of material to read and enjoy while listening to some old-school metal. And the good thing is Necroscope #25 comes with a bootleg compilation CD including demos and promos from the '80's and '90's of bands like: Sanctifier, Crucifixion, Burial, Procreation, Ritual Sacrifice and others. Cool idea and a cool audition. Regarding the zine contents the Volcano interview is most definitely the highlight of this issue, but there are also chats with Onslaught, Hekseri, Korgul The Exterminator, Witchcurse, Blaspherian, and others. Countless reviews of audio and written material, plus a section called "Polish Hell" including reviews of Polish materials only, a section that makes you understand how productive this country is when it comes to metal releases. I don't like the fact that the zine pages are not stapled in the middle (but I've fixed mine) and the interviews questions are most of the times longer than the bands' answers, but other than that it's a must have zine, no doubt, Adam deserves all our respect and support for his passion and dedication. Horns up \m/
Contact: necroscope1@wp.pl

OPEN CASKET Newsletter #18/2009 & 19/2010 (Poland)
Polish, 4 pages, xeroxed
Don't know if I was accurate on naming this a newsletter as it has no news whatsoever, it's only made of reviews, reviews all the way, no pics, no ads, no nothing but reviews of audio material and metal zines. Too bad it's not English written and it has no contact details, but congrats to its editor, von Mortem, for reaching issue 19. Hopefully there are some more released since 2010, but I don't know.
Contact: none listed

PODSVETIE #15/2011 (Slovakia)
Slovak, 32 A5 pages, pro-printed
I had no idea Vladimir from Akne Productions is also releasing this zine, so all hails to him especially for reaching its 15 issue, this is true dedication to the underground. I don't know Slovak language so I wouldn't know how are the interviews and reviews. There are interviews with: Old Corpse Road (UK Folk Black Metal I enjoy a lot, too), Evil (Slovak Black Metal), Perversity (excellent Slovak Death Metal), Morbid Tendency (old-school Death Metal from Israel), Sevared Records from USA, Nomenmortis (legendary Brutal Death Grind band from Slovakia), Ingrowing (Death Grind from Czech Republic - extensive 7 pages interview), Denial Of God (Horror Metal legends from Denmark) and Thanathron (Polish Black Metal). There are also 6 pages containing about 30 reviews, the fonts are small but readable even for an old fart, so you can imagine how sorry I am for not being able to understand a thing out of this zine.
Contact: akneproductions@hotmail.com

POSSESSED TORMENTOR Newsletter #1/2011 (Poland)
English, 4 A4 pages, xeroxed
Possessed Tormentor was or still is a full zine, but since its editor, Pawel, had no more time or money to release its third issue he decided to release this newsletter instead. It's good he didn't give up completely and hopefully he will get back to working on his zine again soon.
What we get here is an old-school cut&paste newsletter filled with news, metal audio and literature honest and to the point reviews, a full Gehenna discography review (nice idea) and an in depth interview with the Finnish Funeral Doom Metal pioneers Skepticism. I think this is distributed for free so support Pawel and his work by getting in touch with him! I've got this from Gregorz (Hell Press), it's nice to see support among fellow editors.
Contact: knokkelmann1@yahoo.com.au

RITES OF ZYGADENA
#1/2009 (USA)
English, 16 A4 pages, pro-pronted
Although he now lives in the States, Kreator, the editor of this new zine, was active a decade ago as editor of the Polish Silent Tears zine before he moved to the US. RoZ was conceived as a newsletter, but turned out to be a small magazine with its 16 pro-printed pages, simple but classy layout, and very small fonts. Being tied to his Polish roots, most contents of this first issue are about Polish bands, so we can find here long and interesting interviews with: Stillborn (underrated in my opinion Polish Death Metal band), Magnus (sick, deranged Thrash Death Metal band from Poland), Mythological Cold Towers (Black Death Metal from Brazil), Throneum (Polish Black Death Metallers), and Infernal Execrator (Black Death Metal from Singapore), plus reviews and live reports. Although it's only 16 pages, this is a long and entertaining read. Recommended.
Contact: ritesofzygadena@gmail.com

THE SINISTER FLAME #3/2012 (Finland)
English, 52 A4 pages, pro-printed
I've heard a lot about this zine and now I have the chance to hold its latest issue in my hands. What can I say, it's a classy magazine, black on white, printed on glossy paper, an excellent background for some interesting and serious chats and articles. Thumbs up for the good mix between good taste and dark, sombre elements. The interviews are more focused on the ideological side of things rather than music, but the bands or most of the bands featured are really rising up to suplying interesting and in depth answers. If you're interested in different sides of Satanism you might find a lot of new things in this zine, as for myself I have to admit it definitely left me behind a few times as I'm not into Satanism. We're treated with interviews (Altar Of Perversion, Domain, Watain, Abyssum, Unholy, Niantiel, Cultes Des Ghoules and Clandestine Blaze), articles (The Order of Nine Angles - The Sinister Character, Fenrir - Another Current in the Kozmic Sea, The Order of

Nine Angles - Defining Satanism) and reviews. But there is also a section called Black Letters - The '90's revisited, where NorthWind, the editor, published a few letters he exchanged in the '90's with Black Metal involved individuals; the stories are really interested and I have to admit I would love to read a complete book with such a compilation of letters from the '90's. We can read pieces of letters from Burzum, Mortiis, Malign, Ulver, Immortal, Sigh, Acheron and many others, too bad it's only 3 pages long. As a last impression this issue of The Sinister Flame is such a mature and honest piece of literature that it becomes a must to any Black Metal follower out there.
Contact: northwind@thesinisterflame.com

TORNADO #7/2012 (Denmark)
English, 44 A5 pages, pro-printed
Even though Ustu names it a magazine I'd say Tornado is a fanzine since the whole contents are thought and applied by a sole man, Ustu, although his friend Grob helped out with a few reviews and an interview, but if he or them want to name Tornado a magazine I'm not the right person to dispute that. Tornado is nowadays a well known name in this underground metal zines scene and I can see why: it is well written (the interviews cover multiple topics), has a clean but still metal layout, and it's honest and to the point without taking too much of your time. Here are the bands featured in interviews: Cercoloth, Black Oath, Altar of Oblivion, Machetazo, Blood Freak, Trench Hell, Hellbringer, Mortuary Oath and there's also an interview with Brian Paulin, splatter movies director. Ustu mentioned in his previous issues that he will try to include more horror movies related stuff and so he did, right now I'd say Tornado is 70% metal and 30% horror and I think the horror side will gain more space in the upcoming issues. I like the reviews featured in Tornado, although few, they are short and to the point so you won't get bored by useless metaphors.
Contact: www.tornadomagazine.com

TREIZE ZINE MAGAZINE #1/2012 (Romania)
Romania, 24 A4 pages, pro-printed

New and ambitious zine from Romania released by a 17 years old guy. So great to see young blood getting involved in such a long forgotten and non profitable endeavour. Unfortunately his young age is shown in this magazine right from its title, I mean isn't zine the same as magazine? Why having it titled both zine and magazine? That's funny. Then the interviews are weak, the layout is childish, the fonts very big and the spaces between lines are huge, so I guess an 8 pages issue would have been much better. The interviewed bands are Romanian (most of them) as the aim of this zine is stated to be the promotion of our scene: Trooper, Dark Fusion, Taine, Ashaena and Carpatica, and a 4 questions interview with Blaze Bayley, but unfortunately it's extremely hard to know where an interview ends and another one begins, the logos are all ove the place, the uninspired pentagram pics have nothing to do with the zine style and not to mention the Marylin Manson pic (wtf?). Maybe I'm extremely harsh with this issue, but I really hope he will improve and I do respect this guy for having the balls to release such a zine.
Contact: treizeprojects@gmail.com

TREIZE ZINE MAGAZINE #2/2012 (Romania)
Romanian, 40 A5 pages, pro-printed
As I thought (and hoped), here's an improvement in this zine starting from the fonts and spaces between the lines the zine looks much better now, and you can really understand what interview you're reading this time. There's still a lot of place for improvement in lay-out, but I bet this young guy can and will do it. Next in line deserving a bit more work are the interviews; really 4-6 questions interviews are not helping anyone. Anyway, the bands interviewed (this time exclusively Romanian) are: L.O.S.T., Morloc, Deliver The God, Implant Pentru Refuz, Up To Eleven, Truda, E.M.I.L., Astero, Act, Legion, Silent Scream, 3lar (I have no idea what's this) and An Theos/Dark Fusion. Lots of names, but if you consider the extremely short inties it makes sense. I would like more depth in the next issue, quantity doesn't necessarily mean quality, and the quality is only in print here. Again, I support this innitiative, such a remote one in Romania, and I really hope Pierre will keep doing it.
Contact: treizeprojects@gmail.com

TRIBAL CONVICTIONS #4/2010 (Poland)
English, 28 A4 pages, xeroxed
Thrash Death oriented fanzine from Poland (most probably the most prolific European country when it comes to metal zines) limites to only 100 copies. My copy is #95 so I doubt there are still some left, but I think you can still find them at some distros. We can read here interviews with Chaos Synopsis, NecroWretch, My Own Grave, Kaoscentrica, Intestinal, Pyrophoric, Inferis, Bestial Invasion Records, reviews and live reports. A good read, the interviews are interesting and informative enough and the reviews are not boring at all, but the xerox quality could have been a bit better. Robert, its editor, is also the owner of Mydawnictwo Muzyczne Psycho label specialized on Thrash and Death Metal, check it out!
Contact: robert@wydawnictwopsycho.com

VIRUS #7/2011 (Malaysia)
English, 52 A4 pages, xeroxed
This is a long-running and very good underground fanzine from Malaysia, I have really enjoyed reading it even though Fauzi, its editor, has very poor English skills. But who cares about the language skills when the content is comprehensive and very interesting? Not me. Virus is totally dedicated to old-school metal, mostly to bands mixing Thrash, Death and Black Metal with organic, analog sound. I've YouTubed all bands featured here while reading their interviews (who said Internet is not an awesome discovery?) and I think I have a good idea on Fauzi's preferences in metal music. So here are the bands interviewed: Insulters, Deathroner (I like this band a lot), Anal Vomit, Sekhmet, Iron Skull, Witching Hour, Thorns Of Hate, Battlestorm, Sakrilege, Lobotomy, Hellstorm, Saktism and Nocturnal. Apart from that we get 3 pages of metal news, a 5 page tribute to Slayer presenting interesting and unknown facts about the band, 2 pages of reviews of old (cult?) Malay metal releases, and a lot of zine/CD/Vinyl/tape reviews. Definitely recommended to old-school metal maniacs!
Contact: virus_zine@yahoo.com

VORAREFILIA #1/2010 (Hungary)
Hungarian, 28 A5 pages, xeroxed
Debut issue and I think only issue so far of this Hungarian written zine released on white on black xeroxed paper. Looks nice, the fonts are big enough not to make your eyes bleed (white on black paper is a nightmare if the fonts are small), contains interviews with Afflictis Lentae (French Thrash Metal I've never heard of), Medical Concepts (is this a band? I have no idea but it seems so. Unfortunately there's no contact or band pics to have a clear idea if you don't know Hungarian), Thy Funeral (Hungarian Black Metal) and Drowning The Light (Australian Black Metal, maybe the highlight interview of this issue), plus 3 reviews of the same bands, so not much to feast your eyes on. Since the contact of this zine is the same as the more well known Fekete Terror zine I'd assume it's written by the same guy, but wouldn't bet on it.
Contact: feketeterrorzine@gmail.com

One of the most appreciated Dutch Death Metal bands from the '90's is back, but will this reunion bring us some new material or is it only for live gigs? I had the chance to ask Richard Schouten (guitar) some details on the

Hi Richard, thanks for deciding to answer my questions. What's up with Acrostichon, is the band back in business or the 2009 reunion was just a nostalgic act?
Hey Adrian, my pleasure!
Originally we planned to do the reunion as a one-off, but as rehearsals were a lot of fun and we still got along very well as a group of friends that attitude changed. We decided to have the band not active for regular shows, but if cool things would cross our path we would do it. Highlights till now being our benefit gig with Pentacle and The Gathering and our gig a couple of weeks ago with the one and only Possessed!

Badger Records just released your 2009 reunion gig on vinyl, I think this is your second vinyl release after the "Lost Remembrance" EP from '91, or am I wrong? How do you regard this format in comparison to tape or CD? Or the format doesn't really matter?
It's the third vinyl release, as the "Engraved in black" album was also released on vinyl on it's initial release in '93. I personally like the sound on vinyl more than the CD counterpart. Tape is an outdated medium for me. It was never really good to begin with, like mp3 these days.

Acrostichon was formed on the ashes of a former band of yours, United Brains. Was U.B. a Death Metal band as well? Did you have any luck with that band, any recordings?
UB was a one-man project thing. I tried out different kinds of music with an emphasis on hardcore. Most of the songs were quite short. When I was busy doing that stuff, bands like SOD were a great influence so it was made up of jokes, trying out styles and such.

Do you remember the first rehearsals? What was the plan back then, what dreams you had regarding the band?
The very first rehearsals were halfway '89 with Jos and me on guitars, Vincent on drums and Corinne on vocals. We didn't have a bassguitar when we just started. Plans? We were playing music just for the heck of it, so none of us had plans beyond being able to play some gigs.

Did you have any other female fronted bands in your area? What were the public's reactions during your first live shows?
The only one I knew about was Sacramental sachem which started out around the same time as we did, with Rachel(later in Sinister/Occult) on vocals.
The reactions were pretty good right away. Even though we only had 4 songs at our very first gig.

"Lost Remembrance" was released on a pretty solid label back then, Seraphic Decay, and also one of your tracks was featured on a Peaceville compilation, so everything was in order for you to become a highly popular Death Metal band. What went wrong?
The Seraphic decay 7" did put us somewhat on the map in the underground. We were talking to Peaceville for the debut LP but they couldn't come up with a budget right away so we ended up choosing Modern primitive, a French label, because they promised action right away. So a year after the recording of the EP we entered the same studio, this time with Colin Richardson as producer. Everything went fine, until we found out that the album was pretty much shelved until '93 when it was finally released. By then other bands had popped up from the underground and we were too late to make the initial impact.

Acrostichon had its fair share of supporters, but haven't had the label support of such bands as Sinister, Gorefest or Asphyx. Do you regret now doing certain things back then? Is so, what things?
To make it big(ger) we maybe made some wrong choices, but I don't think any of us really regrets anything. We had a great time.

How were your relations with bands like Altar, Sinister, Gorefest, Carcass or Asphyx back then? How was the underground metal scene in Holland?
I don't remember Acrostichon ever playing with Altar during my time with the band, but the other bands you've mentioned all bring back great memories. We always got along fine with other bands and with a lot of them we stayed in touch over the years. The scene in the late eighties/early nineties was very good in the Netherlands. Great friendships were made during those years.

Corinne seems untouched by time both on her vocals and looks, do you feel the same?
Hahaha, yeah, Corinne's great. Actually, I think her vocals these days are much better than in the old days.

What did you do during the break up of the band? Did you keep meeting each other or the break was on a personal level as well?
We always stayed friends and we saw each other at gigs. Acrostichon really never had inner conflicts within that original line up.

What do you think was (and I hope still is) the best feature in Acrostichon and its music?

Diversity! Both in speeds, sounds and style. There's some hardcore, thrash, doom metal and quite a lot of melody in the old songs.

Regarding the Badger vinyl release, how did it happen? Did they contact you after the Tilburg show or was it before that?
It was after that show and we didn't really plan to release that show, it just came up as a cool plan to pursue.

By the way, how was it on stage with Acrostichon after that many years? Was that a successfull return, what have you felt after the show surrounded by so many people that wanted you back?
I think for all of us it kinda felt like coming home. Things felt really good. The band really was a unit again, both in friendship and music.

Last year "Engraved in Black" was re-released by Memento Mori Records, this year the "Return to Killburg" live album is out on Badger Records, normally we would expect a new full-length. Any comments on this? :)
We did talk about this and decided that since times and we ourselves have changed too much to really be able to produce a real Acrostichon album anymore. We don't want to sound like we're trying to imitate our old songs and doing something totally different would be dishonest to everybody (including myself) who loves that old material.

I know you're a graphic designer now, how's it going? What about the rest of the band, what do they do now? Does any of you have other bands?
Things are going quite well for me as an illustrator. With painting I've gone back to my first love, being Doom and Death Metal, too and have been able to provide some of my fave bands (Pentagram, Place of Skulls, Abomination, Massacre and such) with covers and shirts. And there's lots to come. Highlight for me was getting my artwork on the re-issue of my fave ever Deathmetal record, being the first Abomination!
Music wise Jos Corinne and Serge are working on a new band. Corinne and Jos are also doing a metal cover band (The covering) and Serge is also very active in the hardcore band "Milkman". I'm currently working on a doom project called "House of Exorcism" with Marcel (Astrosoniq) and Bart(The gathering).

If you were to choose between the '90's Dutch, Finnish, Floridian and Swedish Death Metal scenes which one would you pick and why?
Although I love the Florida scene I would go for the Dutch scene, since it's more diverse.

What else can we expect from Acrostichon in the near future? Do you plan on touring or at least playing remote gigs over Europe or why not, the World?
If cool stuff comes along, like foreign gigs, we're open for it. There are also some exclusive re-issues on the way. Doomentia records will release Engraved on vinyl, and the planning for that release is promising a very special version. Expect something REALLY cool! Apart from that one there's another release of cool old material (on vinyl!) in the making.

Thank you for your time and answers, Richard, I hope the band will decide to unleash a new album soon. The final words are yours.
As said, a new release won't come, but there will be more chances to see us live!
It's very cool to see that lots of Deathmetallers are still totally into the band and I'd like to take the opportunity to thank every single one of 'm for their support. It sure kicks ass!

July 2012

MERCHANTS OF DEATH – MERCHANTS OF DEATH – MERCHANTS OF DEATH

Please present your label, when and where was it started, who is involved in its activities and what genres are promoted by it.
Abyss Records started August 2008 as a label full time, since then I have 40 total CD releases out, 2 12" vinyl releases and bunch of official merchandise as well some licensed stuff from Master, Obtained Enslavement, Impetigo and more to come from Vic Records artist and more….
As for genres I'm open to most as long as I'm into, but my heart is strongest for Old School Swedish Death, Black/Death, Black, Old Thrash, Old Crossover and some Doom stuff as well.

Tell us a few words on each or the most important releases of your label, and which of them are still available for purchase.
As of now (8/24/2012) all our releases are still available, couple titles are almost SOLD OUT and not sure will press more or not??? Christ Beheaded, Bulletwolf, F.U.C.T., Wan, and 1st pressing of Die Hard CD EP are all down to last copies then will be SOLD OUT when gone.
Just released our 2nd LP release, DESULTOR (Swe) Masters Of Hate LP (Limited to 500 copies, 100 Die Hard Edition). Also DEAD HORSE Boiling 12" LP was first vinyl release limited to 1000 copies.

What are the most important features you look for in a band that is or has the chance to be signed on your label?
Talent…. hahaha A band that can or knows how to write a song and also MOST important I have to be into them personally. Most important the music must have feeling regardless what genre it may be.

How can a band get in touch with you? What should bands know before submitting their promos for your consideration?
I like to see a band take control and present themselves professionally, but same time it doesn't have to be done at famous studio, or have famous artwork, or even have to have so many friends on Facebook or MySpace or website to judge signing them. I go by the music and how it moves me on personal level. I have gotten little more picky since I started the label in August 2008, but most the bands come to me looking for support and I just pick and chose. A lot of great bands out there, many better than ones on bigger labels today.

What's the most important thing in the relationship between you and your bands? What is your label offering to its bands?
I try to keep a more personal like relationship between me and all bands, as well allow them to maintain the freedom to work, write new music, tour and do as they please and NOT told what they will do. I just feel that is important as a label.

Is there anything you planned with your label and has not yet been completed?
I have a bunch of killer releases coming up from some new artist to the label as well follow up releases too. Look for new releases out soon by: The Gardnerz (Swe), Daemonicus (Swe), Beer Pressure (Germany), Erupted (Swe), Bane (Serbia), Thousand Year War (U.S.), Mesopotamia (Nor), Angist (Iceland), Astrophobos (Swe), Maax (U.S.), Hordes Of Nebulah (U.S.) and more well into 2013.

How does the future looks for your label? Any major projects you would like to share with us?
I will keep doing things as long as I got the support and that seems to be growing as people discover our bands and actual BUY the CD/LP and or merchandise. People that keep downloading everything for FREE though will soon bring music industry to a hault soon if things don't change there.
Abyss Records is a great label and honored to be working with such amazing bands, I just hope to see more people take note of the hard work I do for the Underground scene for 20+ years now.

www.officialabyssrecords.com

August 2012

Please present your label, when and where was it started, who is involved in its activities and what genres are promoted by it.
I started Eldritch Lunar Miasma Records at the beginning of 2011 when I wondered what FATHER BEFOULED's two albums would sound like on tape tape - the first one (Obscurus Nex Cultus) had been out for years but it wasn't too well known. I basically got inspired by Shand from Demons Gate Records doing the same for DECREPITAPH. ELMRex is a one-man operation, although my family does help me out with various bits and pieces. I do this to promote underground death and black metal, plus quite a few subgenres. ELMRex is also important to me on a personal level. Not a day goes by where I don't feel great disgust at humanity, and when I'm reminded that I am human too, despite feeling no connection to the human race, I start seething with anger. I feel more like a wolf or jackal than a human, at least spiritually. I just hate human beings so much. I strive to bring unto this world music that is an offence to these creatures and their ideas of religion, society and happiness, and ELMRex is my way of accomplishing this.

Tell us a few words on each or the most important releases of your label, and which of them are still available for purchase.
The FATHER BEFOULED tapes went a lot quicker than I expected; they sold out within a few months. There were only 125 of each title, and I was a total newbie, so I was shocked to find that people were as interested in them as they were. This January I released NEFTARAKA's Morts, Darkthrone-styled black metal. Because this was the first title that I had a part in bringing into this world, as opposed to doing another version of an existing work, I was very excited to release it. My latest is my first vinyl title, CULTFINDER's Black Thrashing Terror EP. I'd known about the band since one of their members was giving out flyers for their demo tape at a Watain gig I went to. I got the tape later that week and loved it. I had been in contact with vocalist Rob Belial since late last year, and we've been going back and forth since then, putting the release together. I couldn't be happier with how my releases have turned out. Availability... the NEFTARAKA is still available but most of the tapes are gone from me. The CULTFINDER 7" was only released recently, I should still have

copies left by the time your readers gaze upon these words.

What are the most important features you look for in a band that is or has the chance to be signed on your label?
I appreciate and respect bands that put a lot of passion and thought into whatever they write and play, and that's what I tend to listen out for when checking out new bands. People that are in bands should be genuine in their beliefs and in this for the love of the music, as should anyone involved in underground metal, or music in general. I especially like music that evoke in me images and feelings of negativity, death, violence, despair, hatred, aggression, rage and so on, and inspire me to think about life in general.

How can a band get in touch with you? What should bands know before submitting their promos for your consideration?
Easiest way for bands to get in touch with me is by email. Almost all demo submissions get my attention from sitting in my inbox. First thing bands should know is that I serve the underground. If you aim to appear in shitey mainstream magazines, to share festival stages sponsored by skateboard companies, to have your merchandise worn by neon-haired metalcore kids as a fashion statement etc., then I'm not right for you, and most certainly vice versa. Satanic beliefs and political alignments that you may possess are not barriers to working with me - I'm not religious and consider myself politically neutral - though the music should come first. Next, I'm doing this on my own, and I'm not rich, so I am very selective over who I choose to work with, for financial reasons and the principle of quality over quantity. For the same reason, I'm not going to go printing thousands of CDs or do meretricious "die-hard" versions or unnecessary picture-disc editions. I do NOT tolerate happy optimistic positive party "metal". That cack is for the meek who do not question owt, the spoon-fed sheep, hipsters, pretentious and entitled college/university students that know little to nowt about life. My Little Pony: Friendship is Magic fans ("bronies")... basically, anyone who is content with life, humanity and the world they live in. ELMRex exists as an antithesis of all of that. Plus, there's a line between not taking yourselves too seriously (which I have no objections to) and just being stupid. Basically, if you burn for the music, and are genuine in and committed to what you do, get in touch!

What's the most important thing in the relationship between you and your bands? What is your label offering to its bands?
I take steps to create and maintain a decent relationship between anyone I work with, such as good and clear communication, total honesty, civility... I make sure I show that I'm fully committed to everything I do with the label and its releases. I try my hardest to promote the bands however I can, if anything bad comes up that would adversely affect any projects, I let the bands know what's going on and what I'm trying to do to sort it out.

Is there anything you planned with your label and has not yet been completed?
A few months back, I had started on doing a proper webshop, osCommerce and all that, but loads of life events and problems got in the way and I still haven't gotten anywhere with it. I've always liked old-fashioned direct contact, but most folk like the convenience of shopping carts and automated payments nowadays. I have to admit I'm the same. I'll still keep email orders open, sometimes you get complications that can only be sorted out through email communication, and you can also have a friendly little chat while you're at it.

How does the future looks for your label? Any major projects you would like to share with us?
Next releases planned are a split 7" between DECREPITAPH and HUMILIATION, and the tape version of FATHER BEFOULED's Revulsion of Seraphic Grace which I am looking forward to getting on with. There's a lot of bands I want to work with, some of them quite new, it's just a shame I don't have the money for it. Overall, I think ELMRex has a decent future. I just have to keep up what I'm doing, and hopefully I'll be able to put new stuff out more frequently.

www.eldritchlunarmiasma.com

August 2012

Please present your label, when and where was it started, who is involved in its activities and what genres are promoted by it.
I created Necrocosm in 2001 at Toulouse in France. Necrocosm is a union of actors from the underground independent artistic movement gathered to bring their competences and to create a distributor specialized in Dark & Extrem Arts. In a society where Art is completely falling off. Where all is getting growingly sterilized. Where there is no place for independent Arts, especially Dark & Extremes Underground Arts. There it's time to fight for the sake of Decadence, to crush those foreign to Aesthetic Death. Moral is not our virtue, moral is not ours, Anti-moralistic Art for Anti-conformism! Our fight just begins.

Tell us a few words on each or the most important releases of your label, and which of them are still available for purchase.
Each of our releases are important, as for a castle construction where each stone has its importance. We construct step by a step what we have in mind since 10 years. The releases still available under the Necrocosm's banner are:
MELEK-THA "Apokalypsia" CD Dark Ritual
NEO INFERNO 262 "Hacking the holy code" CD Digipack Great Black Indus
DIAPSIQUIR "ANTI" CD their third opus!

What are the most important features you look for in a band that is or has the chance to be signed on your label?
The ideology of a band/artist working with us must be similar to ours, it should be sincere and not a clone of another one.

How can a band get in touch with you? What should bands know before submitting their promos for your consideration?
A band could send a promo parcel or an e-mail to Berzerk at necrocosm.org but we don't sign a band just with a link to an audio track, we need maximum information about the spirit, artwork and aim of the band.

What's the most important thing in the relationship between you and your bands? What is your label offering to its bands?
Ideology is the key !

Is there anything you planned with your label and has not yet been completed?
We are currently working on our distribution network and promotion. Day after day we are growing.

How does the future looks for your label? Any major projects you would like to share with us?
All are projects are important, next one are HELEL LP, DIAPSIQUIR "LSD" CD and "Virus STN" reissue. Also lots of big works with the official distribution of Battlesk'rs and the next Osculum Infame CD/LP. We are also looking to organise some gigs and tours, and I'm very busy with my own bands MALHKEBRE and SEKTARISM.

www.necrocosm.org

May 2012

Please present your label, when and where was it started, who is involved in its activities and what genres are promoted by it.
The label was started in 2000 by me and my friend Daniel, we used to run small distro & tape label and then thought it would be nice to start releasing CDs by bands we have falled in love before. For now its just me and some people that work on PR etc from time to time. Genres are grindcore, punk, thrash, death and doom metal!

Tell us a few words on each or the most important releases of your label, and which of them are still available for purchase.

Its definitely impossible to say even a word on every release I have put out in past +10 years because we just reached cat # 90 so its totally obvious it would be way too long even for web publication like yours. But in general every release is or was very important to me at the time it was released otherwise I would NOT put it out back then. With most of them I feel like a personal kinship, there is some stories behind for many of them. The one that it all has started and means something special is no doubt AGATHOCLES and "Mince Core History" series. Me and Daniel were chiling out and talking about "putting out entire AGATHOCLES discography", then wrote to Jan and he loved our idea. Its been 5 separate CD-releases in +10 years now.

What are the most important features you look for in a band that is or has the chance to be signed on your label?
Its music + attitude of a band members. If I like the music and like what people in a band are all about we can work together. These two always sit well, like a partnership or relationship. It works good either way: I know people in a band and then discover the music or like the music and then meet people.

How can a band get in touch with you? What should bands know before submitting their promos for your consideration?
Any band can get in touch via email, facebook, or sending a demo but the best is to send just direct link to your bandcamp or promo website where I can stream/listen to your music the most easiest way without wasting time for downloading enormous files. Def. the worst way to contact is sending mp3 files via email or sending a letter w/ info about your band without writing down a name of it... but it happens too!

What's the most important thing in the relationship between you and your bands? What is your label offering to its bands?
Like mentioned before its attitude, being totally sincere, dedicated and supportive in both ways, this makes perfect partnership for both every label & band.

Is there anything you planned with your label and has not yet been completed?
So many great releases are planned this year: ENCOFFINATION-Ritual Ascension/Beyond Flesh LP, DECREPITAPH CD w/ non-albums tracks, UNBURIED new full length, MASSGRAV 3rd full length, USURPRESS debut full length and many more!

How does the future looks for your label? Any major projects you would like to share with us?
I just shared with all the major projects in previous answer, maybe I should mention also about ANTIGAMA's Stop The Chaos vinyl version, ANTIGAMA / THE KILL / NOISEAR split CD, BLOOD I BLEED / LYCANTHROPHY split CD...

www.selfmadegod.com

May 2012

Please present your label, when and where was it started, who is involved in its activities and what genres are promoted by it.
Greetings! Officially, the label's activity I started by the release of VOLKH "Solemn March into the Ragnarok". It was the year 2006. The CD was released in December. I do all alone and I bear all the responsibility for the progress report. Before the label started, I had an interest in Ukrainian black metal. That's why I wanted to support Ukrainian black metal scene in this way as the publication bands on CDs.

Tell us a few words on each or the most important releases of your label, and which of them are still available for purchase.
All my releases is great for me. But I think the most powerfull band is MYRKVIDS DRAUMAR. I bet on this band. MYRKVIDS DRAUMAR has a big future! They are working hardly and are not treading water. All my releases are available. But the first three releases (VOLKH "Solemn March into the Ragnarok", MYRKVIDS DRAUMAR "We are War", MOLPHAR "Lake of Fire") are only a few copies. Who wants to buy the discs, let hurry. I don't plan to print additional.

What are the most important features you look for in a band that is or has the chance to be signed on your label?
Now our label doesn't look for bands. Usually the bands found the label. I can say not all bands are interesting and promising for me. All my affairs are done over the Internet. I don't know what we do without one. I have my official site and all my contacts are there. I have some criteria for the selection of bands. Style of music should be black metal. Next band should record a high-quality musical material and to design the booklet. Then we contract with bm-band. But there are legal aspects and they are not interested. Violent satanic bands are neglected. The label is interested in the heathen worldview.

How can a band get in touch with you? What should bands know before submitting their promos for your consideration?
You can contact us by email vacula@online.ua. As I said the label publishes high-quality music and if the band has t dirty sound on the album it's no result exactly. Mor important to note that the album should be present liv drums. We accept promotion, but you can send in mp (320kbt/s).

What's the most important thing in the relationshi between you and your bands? What is your labe offering to its bands?
Certainly the most important thing between the label an the band is a mutual understanding and compromise solution We are working under a contract where all specified. Sure, the labe does the promotion. There are the advertising in magazines and on th radio show. Besides we do a distribution in many countries in Europe and America Also we negotiate for the concerts...

Is there anything you planned with your label and has not yet been completed?
If I set a goal I'm going to end and I do all my work completely. I don't like the wor "to plan". It is uncertain word. It is like the word "to dream".

How does the future looks for your label? Any major projects you would like t share with us?
I dó not like to plan ahead and to say about the future... Often all scheduled breaks Maybe I'm a superstitious person. Always we work upon receipt of the proposal fro the band.

www.vacula.com.ua

August 2012

Please present your label, when and where was it started, who is involved in its activities and what genres are promoted by it.
Winterkalt Records was created in MMX , when I decided to release some of the bands that I thought deserved a proper release and praise. Winterkalt supports and releases only Black metal, on tapes, without exceptions.

Tell us a few words on each or the most important releases of your label, and which of them are still available for purchase.
Each release is in some way important to me. In the beginning I contacted the bands I liked myself, offering a release on my label. As time progressed, bands contacted me themselves, and each one is important, as they are a part of the label. Most of the releases are available, but almost sold out.

What are the most important features you look for in a band that is or has the chance to be signed on your label?
Most important feature I look for in a band, is the music. I will not release anything, if I don't think it has effort,time and will put in it. Next, and equally important thing is the attitude of the overall release. So, necro wannabe kids who think they now what black metal is, stay the fuck away!!

How can a band get in touch with you? What should bands know before submitting their promos for your consideration?
As I said, the most important thing to consider befor contacting me, is that I release only serious black met records, records that have spirit.

What's the most important thing in the relationshi between you and your bands? What is your labe offering to its bands?
What I offer to bands is, most importantly a chance to ha a good, quality, tape release and a chance to be heard in the black metal ground I have a wide distribution, and the artist can get their part of the artist copies. Nothin more, nothing less.

Is there anything you planned with your label and has not yet been completed?
Not in particular, no. The only plan is to continue trading, and release some mo albums.

How does the future looks for your label? Any major projects you would like t share with us?
The upcoming release that should be out soon, is of the amazing greek Imperi Darkness who play fast, bestial black metal, so look forward to that.

www.winterkaltrecords.co.nr

May 2012

REVIEWS – REVIEWS – REVIEWS – REVIEWS – REVIEWS - REVIEWS

ABRASIVE (Germany) - **The Birth... Born in Sodom**
MDD - 2011 - Brutal Death Metal
Abrasive has been around since 1999 and this is their fifth full length, a 12 tracks effort lasting for 37 minutes. Abrasive is Brutal Death Metal with a hint of Grindcore especially on vocals and drums, but unfortunately they didn't manage to wow me on this fifth album. The drums are the problem here; although recorded live, which is a remarcable and honorable choice, their sound isn't as fat and aggressive as this music requires, it's more suitable for a "grind for fun" band than for a serious Death Metal act like Abrasive gives the impression to be. The guitars reminded me a lot of good old Broken Hope except for the very fast parts, almost nonexistent here. With a better production this band could deliver some Brutal Old School Death Metal to be remembered but unfortunately on this album the drums' sound capture the attention too much. On the other hand I like the fact they kept the old-school American Death Metal grooves in their rhythms and that makes it more interesting than simple riffing. 6.5/10
www.abrasive.de
www.myspace.com/mddrecords

AEDERA OBSCURA (Italy) - **Aedera Obscura**
Selfreleased - 2011 - Symphonic Black Metal
Although formed in 2003, Aedera Obscura released their debut album 8 years after, in 2011. "Aedera Obscura" is a 43 minutes effort meaning 10 tracks composed in a melodic, symphonic style of Black Metal filled with catchy melodic guitar leads, keyboard backgrounds, slow passages sprinkled over a general fast paced rhythmed music. These guys show real potential and talent, too bad it's out only after so much time since they started the band. Hopefully they'll start releasing more material now. This CD has an acceptable sound but the mastering could have been better. 7.5/10
www.myspace.com/aederaobscura

ALIENATION COLD (Russia) - **Nothing, Nobody, Never...**
Stavropol Nekrodivizion - 2012 - Atmospheric Black Metal
This digipack CD looks awesome and from its artwork you can easily imagine what music you will discover on it. Alienation Cold was founded as a trio in 2004 and released its debut album in 2006, but since then 6 years had passed and one of the three members left the band. Now, in 2012, the band is back as a duo with a new album composed of only 3 tracks, but 3 long ones so that the total playing of this CD is almost 35 minutes. About the music: depressive, mostly slow paced, dark and enigmatic Black Metal with lots and lots of melodies that manage to enrich the general decaying atmosphere. Although multiple parts are too repetitive at times all in all we get an interesting release that keeps your attention high from start to finish, but it fails on creating a curdled, unified image of what they want to display and here I mean that during the audition you can find youself dreaming on some parts but also listening carefully and dissecting every instrument and my opinion is that this music should flow seamlessly without leaving the listener to think about how the drums are recorded or for how long the same riff will continue. Anyway, as a conclusion this is not bad at all, the keyboards and vocals seem to be its highlights, but on the guitar part I'd say it could have been better. 7.5/10
www.myspace.com/alienation_cold
www.stavnekrodiv.livejournal.com

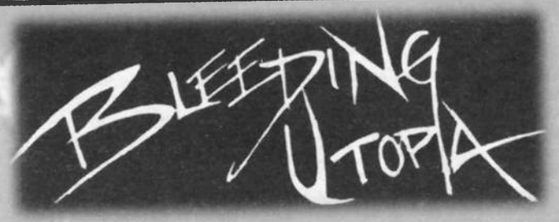
ALNESTABS (Poland) - **Kerda Etbaudinlai Prusan Meddin!!!**
Eastside - 2010 - Folk Ambient
Don't know how much the band or the label are interested in promoting their names out there, but I've searched the net for some more info on Alnestabs and I wasn't able to find any... Too bad because these Poles are doing a good job in what they do meaning Folk Ambient music. Made of vocals, violins, whistles/flutes, percussion, accoustic guitars and occasional keyboard backgrounds (a few of them I found too modern for this type of music), "Kerda Etbaudinlai Prusan Meddin!!!" seems to be an album meant to recreate some stories or events from the Polish history and they manage to at least create the right mood for some stories about the glorious past. I would see this band at any medieval fest in Europe without problems. All tracks have a good rhythm and a certain mystical aura around them. Too bad their lyrics are all in Polish language, I don't understand a thing what they're saying. 7.5/10
www.eastside.peruner.com

ANTIQUUS INFESTUS (Italy) - **The Cult of Ra**
Selfreleased - 2012 - Black Death Metal
Second demo of this young band from Cesena, Italy, "The Cult of Ra" is a 4 tracks effort. Black Death Metal is their game and I can say the raw, extremely aggressive but at the same time melodic type they chose suits them perfectly. Some riffs may appear too primitive, but they give that catchy feeling to the whole product. The vocals are awesome: hoarse Black Metal vox in front and low Death Metal grunts on the background here and there, a really good job. The drums sound great even if programmed but I doubt they can easily find a drummer playing the same tunes at the same level. The bass has some of the best solos I've heard in a long time, too bad the production is not that clear to let us enjoy them better, but the guitar solos are perfectly comprehensive. I can only congratulate this band for an awesome demo and I can't wait to hear some more Antiquus Infestus as soon as possible! Fuckin' recommended, don't even think about it! 9.5/10
www.facebook.com/AntiquusInfestus

ARCANUM INFERI (Italy) - **Ars Hermetica**
Mortis Humanae / Black Orgon - 2012 - Black Metal
Good name for a Black Metal band and I have to admit it fits their music perfectly, there are parts on this debut album when you really feel like they portray elements from hell. This is the second band from Mortis Humanae's roster I'm impressed about, first being the Finnish Uhriristi, and I think both these bands deserve more attention. Even though "Ars Hermetica" lacks a good production, it's not that bad to make you troubles listening and enjoying it, the production reminded me of Wiccan Rede's demos (pre-Negura Bunget). The music is mid-tempo to fast Black Metal with lots of atmospheres created by the guitarists, and surprisingly enough, a very good drummer, or at least I like his style a lot, the vocal part is also raw, primitive and horrifying with multiple variations, so all in all Arcanum Inferi shows a very good potential, I really hope they will choose a professional studio next time and we'll get a better impression of what they can do. Honestly recommended to all Melodic Black Metal and also Raw, Extreme Black Metal followers out there, I'm impressed. 9/10
www.myspace.com/arcanuminferi
www.myspace.com/mortishumanae

ATANAB (Colombia) - **Black Magic**
Mighty Hordes - 2010 - Black Death Metal
Atanab seems to be a veteran band of the Colombian underground since they were formed back in 1993 and released 2 albums prior to this one. This "Black Magic" was released at first in 2006 but for some reason they decided to re-release it 4 years after, in 2010. I guess the differences between the 2 editions are the additions on this one, a multimedia part that will please their supporters. The music is quite generic type of Black Death Metal with nothing to stand out except for the vocals type which I personally don't like one bit, at least the voice on the intro is absolutely ridiculos, except of getting you in the mood for some mystic atmospheres it makes you laugh... The instrumental part is ok: fast, well executed and not monotonous at all, but I cannot pass over the squeaky vocals... 6/10
www.atanab.8k.com
www.mightyhordes.com

ATRA VETOSUS (Australia) - **A Palace Shrouded in Emptiness**
Immortal Frost - 2011 - Melodic Black Metal
Debut demo of this two men band from Australia, "A Palace Shrouded in Emptiness" is composed of 3 long tracks totaling almost 20 minutes of Melodic Black Metal. It's really nice to hear they sound like a full line-up band although 2 guys are doing all the music, and these 3 tracks were composed and recorded in only 2 months of 2011. Another good thing about their music is that even if they use drum programmings, they don't sound synthetic at all and I was not bothered at all by the drums sound, so either they used a very good program or they really know what they're doing. The music is melodic, almost melancholic at times, based on repetitive but effective guitar leads on a thin layer of background keyboards. At first I didn't like the vocals, too squeeky for my taste, but the tend to blend in pretty well with the music, so that becomes a secondary aspect. The addition of acoustic guitars and clean vocals at times makes this demo more interesting and all in all I think we have a good band with real talent. As a debut demo this shows great potential. 8.5/10
www.myspace.com/atravetosus
www.immortalfrostproductions.com



BAHAL (Italy) - **Ikelos**
Selfreleased - 2010 - Black Death Metal
It seems Bahal was a solo project from its beginnings in 2005 until 2010 when the individual behind it decided it was time to get a full-line up and start playing live. During these years he managed to release 2 full-length albums, so this one would make it Bahal's third official effort, an 8 tracks album totaling almost 50 minutes of Black Metal with some of the new type of Black Death elements here and there. What stands out from their music is the use (almost overuse) of melodic guitar solos. The tempo is most of the time fast paced, and I can say Bahal displays some good instrumental skills, but they are labelling their music as Progressive / Avantgarde Black Metal and I certainly do not see any trace of Progressive or Avantgarde inhere. A more accurate term would be Technical, because that's what it is, Technical Black Metal with Black Death influences. The sound is raw, unpolished and that might disturb some listeners, but I like it's organic atmosphere, it gives the whole a rougher touch. Recommended for some good guitar work, hope they'll put some more efforts in the overall compositions as well in the future. 6.5/10
www.myspace.com/bahalblackmetal

BE'LAKOR (Australia) - **Of Breath and Bone**
Kolony Records - 2012 - Melodic Death Metal
This is one of those albums that can be easily and rightfully be labelled as "highly-awaited". Be'lakor stormed the Metal World with their second album "Stone's Reach" in 2009 and no, 3 years after, they are back with a new full-length that is already gaining a good reputation within the metal press. "Of Breath and Bone" is made of 8 long tracks totaling almost an hour of Melodic, Epic Death Metal, a high-class release that will blow you away with its perfect blend of emotions and technique. This is an almost faultless album, an astonishing piece of Metal that will last through the years and if we think these guys are still very young we can only imagine what they will bring us next. "Of Breath and Bone" is made of hoarse vocals, metallic guitar riffs, melodic guitar leads and fantastic solos, influential bass lines, perfect atmospheric keyboard parts and a very good drums structure and execution. The only place I would still work on would be the vocal part which in time tends to become monotonous and drags the whole composition after it. A bit more variety on the vocal part certainly won't hurt them, or even a second voice in the band... To end this I will have to mention the perfect mix and master by Jens Bogren and the excellent cover artwork by my fellow countryman Costin Chioreanu. 9.5/10
www.belakorband.com
www.kolonyrecords.com

BLACK CROW KING (UK) - **To Pay the Debt of Nature**
BadGod Music - 2012 - Black Drone Doom
With such a band name and album cover artwork I was honestly expecting some sore of Black Sabbath heavily influenced music, but I was wrong once again. Black Crow King is a one man band from UK and this is its debut album, a 6 tracks effort centered around a low-fi Drone Metal with influences from both Black Metal (vocals) and Doom Metal (old-school Doom Metal riffs from time to time). I have to admit this is a tough to listen release, it is almost an anti-musical cacophony, it's a collage of experimental playing with amplifiers, dissonant riffs, harsh vocals, minimalistic percussions and dark ambient sounds, it is far from what mainstream demands at this moment. Both Corvus (the man behind BCK) and BadGod Music have some solid balls to release such an uncompromising, uncommercial, niche-oriented album. Get this CD only if you're always in search for the weirest things around and if you think you can handle experiments stretched as much as possible. 6/10
www.myspace.com/black.crow.king
www.badgodmusic.com

BLACK HORIZON (France) - **The Choice**
Pervade - 2010 - Heavy Metal
On the cover of this promotional copy I got there's a big mention that this album was mixed and mastered by Achim Koehler (Primal Fear, Edguy). Well, that doesn't interest me at all, but some of you might be moved by such a name. I care more about the compositions and power of expression the band has, of course production plays an important role but I would never buy an album only for the name of its producer. Anyway, Black Horizon is around since '91 but only managed to release this album, their debut one, in 2010... a painful road I think, but also a fact that shows dedication and honesty in their chosen path. Heavy Metal is the name of the game, but the melodic type of vocals are making this a step closer to Progressive Metal. This is a very complex album, with varied tracks, it has it all to satisfy any type of Classic Heavy Metallers out there. The guitar riffs and leads range from classic structures to intricate, progressive ones, the solos are fantastic, the bass makes a powerful mark on the overall sound and the vocals are impressive by managing to sound right and to the spot without pushing it too much. Recommended! 9/10
www.blackhorizon.free.fr
www.pervade-productions.com

BLEEDING UTOPIA (Sweden) - **Demons to some. Gods to others.**
WormHoleDeath - 2012 - Melodic Thrash Death Metal
A new Melodic Extreme Metal band emerging from Sweden is always something to look for, and although it's such a clichee to say most of the Swedish bands are really good, it really is like that. Maybe because they have such good studios, maybe they start their bands on excellent quality instruments or maybe because they rehearse so much and work on finding good composition ideas all the time. Bleeding Utopia is one of those bands continuing the Gothenburg tradition although they come from the opposite side of Sweden, from Stockholm. "Demons to some. Gods to others." comes with some really good technical skills, catchy themes, good balance between aggressive rhythms and melodic insertions, and all in all it's an easy flowing album recommended to all of you into Melodic Deathrash. Bleeding Utopia is not an innovator of the scene (at least not yet), but their debut album is definitely worth checking out. The vocalist has a versatile timbre, he could easily experiment a bit more on the next release, that will give them an own identity. 8.5/10
www.bleedingutopia.com
www.wormholedeath.com

BRETUS (Italy) - **In Onirica**
Arx Productions - 2012 - Stoner Doom Metal
If you don't know this band, by this album's intro you would never guess you're dealing with a Stoner Doom band but you'll rather bet for a Black or Pagan Metal one. So I did and I was wrong, of course. Although Bretus were formed in 2000, "In Onirica" is their debut album, after 12 years of existence. Well, maybe they had some time off in the meantime, but that still doesn't explain how come from 2000 to 2008 they have no release out, what kind of band existence is this? Anyway, "In Onirica" contains 7 tracks totaling 40 minutes of old-school Doom Metal with Stoner influences reminding of Doom gods like Cathedral, Saint Vitus and Black Sabbath, and I don't say this only because the abovementioned bands are the forefathers of this genre, Bretus have managed to really capture and even exploit those types of composition so that the final result sounds both dusty old and fresh. The good production on this album plays an important role on the overall impression but the most important thing is that they show commitment to not only copy the masters but develop and refresh those ideas. I guess this album will be a real treat for old-school Doom Metal followers so if you're one of them get this album immediately, you won't be disapointed. 8.5/10
www.myspace.com/bretus_doom
www.arxprod.net.ua

BRUTALCORE (Turkey) / **GORE OBSESSED** (Holland) - **2 Bone Chilling Shockers**
Extreminal - 2010 - Death Metal / Death Metal
Gory Death Metal split presented by the Turkish Extreminal Productions, "2 Bone Chilling Shockers", although featuring 2 bands, lasts for only 15 minutes, a bit low on fuel for any hungry Death Metal maniacs out there. Brutalcore from Turkey opens this split with their old-school type of Brutal Death Metal mostly fast played, with multiple catchy riffs, although overused by now, gurgling uncomprehensive vocals, and programmed drums that in some parts sound good enough and in others quite annoying. I like Brutalcore's the guitar work a lot, and I must say that the vocals, although monotone, sound pretty spot on for this music. Gore Obsessed comes from Holland and displays an even more synthetic kind of Death Metal, the guitars sound like they're almost made on PC too, and the drum machine is even more "virtual" than in Brutalcore's case. Not much variation on riffs either. Really minimalist Death Metal with use of movie cuts at the beginning of each track. Although it has an old-school American Death Metal feeling to it I'm a bit disapointed of how synthetic it all sounds. 6.5/10 5.5/10
www.myspace.com/brutalcore
www.myspace.com/goreobsessedmetal
www.productions.extreminal.com

CENTIMANI (USA) - **Aegaeon**
Selfreleased - 2011 - Death Metal
It's a long time since I've heard a Death Metal band having keyboards as permanent instrument, and such an important element it is in Centimani's music... I like these bands who are not afraid of using keyboards for the sake of not loosing brutality because some of them are really succeeding in this attempt. Centimani presents us here their debut album scheduled to be released at the end of June, an 8 tracks effort totaling 40 minutes of fast, aggressive, but also melodic and dark Death Metal. Recorded and engineered in Steve Goldberg's (Cephalic Carnage) studio, "Aegeon" comes with a good enough sound, raw and organic. Most of the time the tempo is fast, but there are also these keyboard-made atmospheric breaks that are perfectly combined so that the whole album breathes, give you the time to rest for a next aggressive attack. Actually there are some parts that are more Black Metal influences so labelling their style simply Death Metal won;t be accurate at all, there's much more in Centimani and for a debut album I think they did an excellent job, each track keeps your attention tight and prepares or better said increases your curiosity for what's to come. I have deeply enjoyed this audition. 9/10
www.centimanimetal.com

COGNITIVE (USA) - **The Horrid Swarm**
Selfreleased - 2012 - Technical Brutal Death Metal
New combo coming from the States, Cognitive just released their debut EP, a 5 tracks effort totaling almost 15 minutes. And in this case 15 minutes is enough to understand what this band wants to achieve, or at least to play. Typical to the nowadays US Death Metal scene, when you hear about a new Tech Death Metal you're not impressed anymore, but I have to admit I like this band a lot and their debut EP proved they are in for instant recognition on the scene. Cognitive are successfully blending Brutal Death (with its standard breakdowns) with a lot of Technical parts and multiple influences from other genres, short insertions of a bit of everything and they are all very talented musicians not afraid to take their turn when it comes to showing off (not in a bad manner). The addition of melodic, progressive parts is what makes this band stand apart from the crowd of other likewise bands, this is not your typical brainless display of "I can play my instrument faster than you" or "I can make everything impossible to comprehend" type of music, Cognitive really packed their tracks well. Ok, maybe I'm a bit too enthousiastic, but I simply love the guitar solos and leads, the right amount of breakdowns they used, the right amount of screams to backup the main, growling vocals, and the excellent combination of brutality with melody. I'd rate it a full 10 but since they are so good on their instruments I will keep my 10 out of 10 for their upcoming release, I'm sure they will deliver an even more astonishing opus next time. Support this band, buy this EP and you won't regret it! 9.5/10
www.facebook.com/Cognitivenj

CONQUERROR (Poland) - **First Strike**
Selfreleased - 2011 - Industrial Black Metal
If you're a constant reader of my reviews you should know I pretty much hate Industrial and almost all virtual/futuristic elements in my metal, that's why I warn you about this release even before starting to review it, it won't be a positive review.
Debut demo of Conquerror, "First Strike" is made of 3 tracks (10 minutes) of extremely synthetic Industrial Black Metal, I can't see anything organic inhere, and although there are some interesting ideas from time to time, they are excessively overused and repeated so that they become boring after a short while. I've heard this style on a few US bands already, but this is the first time I listen to a European band sounding like computer meets steel factory meets Darth Vader. Not my cup of tea, that's why I won't rate it. -/10
www.myspace.com/conquerror

CRYOGENIC IMPLOSION (Ukraine) - **Creation of the New World**
Metal Scrap - 2011 - Death Metal
I have reviewed these guys' 2008 demo a couple of years ago and I was pretty fond of their work back then, a combination of new with old fashioned Death Metal. This is their debut album, and they still keep their style intact, meaning a fat sounding old-school Death Metal with elements from the nowadays Technical and Brutal Death Metal scenes. This is a quite well executed music with excellent sound, but unfortunately for me it doesn't do anything as besides the low, guttural and somehow dark vocals the instruments are more focused on building intricate passages than on curdling a brutal atmosphere around this album. This is recommended for the ones of you in search for Technical Death Metal but not the kind used nowadays, the over-complicated one, but rather a more aired, easier to follow one. 7.5/10
www.cryogenicimplosion.com
www.metalscrap.org.ua

CRYPTIC REMAINS (Hungary) - **Orphans of Clarity**
Selfreleased - 2010 - Death Metal
Hungarian Death Metallers Cryptic Remains are a new name to my ears even if they come from a neighbour country of which scene I'm quite interested in. This demo is their first and so far only release, a 3 tracks effort portraying a band that's deeply rooted in the '90's type of Death Metal. Fast playing with occasional mid-paced rhythms, and quite a good technical display, "Orphans of Clarity", although bringing nothing original, manages to capture your attention and even stick some riffs in your head long time after you have listened it. Here's what you'll get on this demo: a very acceptable sound on the drum parogramming, fat sounding catchy old-school guitar riffs, very good guitar solos and a vocal that proves to be quite versatile. I would have preferred the bass lines to be more outlined. Anyway, for a debut demo I can say we get a mature old-school death metal band. Recommended! 8/10
www.crypticremains.atw.hu

D.HATE (Ukraine) - **Game With Ghosts**
Metal Scrap Records - 2012 - Groove Thrash Metal
D.Hate's debut album contains 7 tracks of old-school Groove Thrash Metal, that kind of metal that was so popular in the mid '90's, but they still keep a somehow modern touch. this is a young band formed in 2011, and this cand be easily sensed in their tracks, unfortunately they lack of hooks. They, as musicians, have very good knowledge on their instruments, but that's not enough to compose memorable tracks, at least not for now. The guitar riffs are awesome, very American groove styled, very headbanging friendly, the rhythm section is killer kipping it simple but effective, and the Thrash Death types of vocals are also very good, but something is missing, it feels like everything is great except for the final mix of elements, and I guess that will be their main goal for the next album: how to get the catchiness factor out of their good instrumental skills. If you're into Pantera or Anthrax make sure to give these guys a try, they have very good potential. 7/10
www.myspace.com/d.hate
www.metalscrap.org.ua

DARK OPUS (France) - **Ignominious Fundamentals**
Battlesk'rs / Necrocosm - 2012 - Black Metal
For the underground Black Metal followers the names Bael and Haemoth may sound a bell. Dark Opus is a two men band composed of Bael and Haemoth members and founded in 2000. What's strange about this band, apart for the music (but we'll get to that in a moment), is the fact they have released their previous work in 2004, so there are 8 years of silence in the meantime. Well, this new EP is a three tracks release lasting for less than 13 minutes and dedicated only to underground, raw Black Metal followers, I'm sure. The sound is ok, but the whole mixing and mastering gives the impression of chaos, of rehearsal recordings. Pretty hard to digest, this EP has as highlights the disgusted, crude vocals and the organic sound of the instruments building a dark, satanic atmosphere that would please Black Metal demos collectors for sure. Battlesk'rs Productions released this in a nice digipack format limited to 470 copies. 7/10
www.battleskrs.com
www.necrocosm.org

DEAD SUMMER SOCIETY (Italy) - **Visions from a Thousand Lives**
Selfreleased - 2012 - Gothic Doom Metal
Very good looking debut album selfreleased by this one man project from Italy, a lot of labels couldn't have done it better. Dead Summer Society is an old-school type of Gothic Doom Metal band, Mist, the guy behind it, uses '90's types of structures a la My Dying Bride, but the use of drum-machine certainly doesn't help him keep the atmospheres he tries to create intact. What I like the most on this album is the concept behind it and the lyrics written on a deep, emotional and personal topic. Mist really empties his heart on this album, but the mastering of this CD makes the music unworthy of such depth. I agree, some parts, the semi-acoustic ones are really beautiful, but when it comes to the metal part of it I think a bit more effort would have been mandatory. The more aggressive parts on this CD I guess were meant to portray the anger and dispair, but they certanly didn't reach their goal. Mist has a good level of knowledge on his guitar and he tries to bring up complex compositions which makes this project worthy of being kept under observation for the future. The addition of female vocals is a good idea, but I think the girl that did vocals on this album sounds a bit too young, it isn't the type I would put on such an album. 7/10
www.myspace.com/deadsummersociety

DEATHRONATION (Germany) - **Exorchrism**
Dead Master's Beat - 2011 - Death Metal

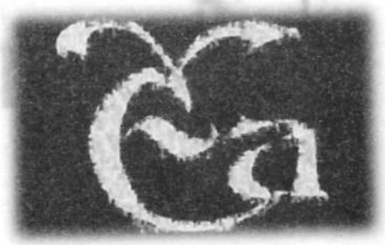
Old-school Death Metal analog recorded - this is mentioned on both this CD and the band's website. This is the band's second demo and although it's labelled as a demo, it was released by a label, Dead Master's Beat, in professional CD format. Deathronation plays old-school Death Metal, the American type of Death from the end of the '80's - beginning of the '90's. Mostly fast paced, "Exorchrism" has also some mid-tempo parts that are really great. The whole CD is disputed between Thrashy, energetic atmospheres, and rotten, cryptic Death Metal stench. I'd say this demo is Deathronation's application for the lead wave of old-school Death Metal bands that are out there nowadays. If you're into ancient American Death Metal (Florida style) you should definitely get this demo! 8.5/10
www.deathronation.de
www.deadmastersbeat.de

DECAYED (Portugal) - **Lusitanian Black Fucking Metal**
War Productions - 2011 - Black Metal
This legendary Portuguese band is back with a new album, their 9th official effort to date. Once signed and produced by Drakkar Records, when they were really kicking ass, Decayed made themselves a pretty strong name in the European Black Metal scene mostly because of their old-school raw approach on music and honest dedication to this genre. Nowadays I think they are trying to be more like the Japanese Sabbat, and here I'm referring to them releasing as many splits, compilations and EPs as they can, to a point where I think they have more than 50 official releases under belt. Their music is quite simplistic, with occasional good guitar solos that I for myself would have like to get some more. Do not espect any innovations here, but expect a full of rage, primitive, aggressive and blasphemous release, exactly what underground Black Metal fanatics should search for in a band. 8/10
www.myspace.com/decayedlusitania
www.war-productions.org

DEMONIC SLAUGHTER (Poland) - **Dark Essence**
Hellthrasher - 2012 - Black Metal
These guys have released a new material every year since their inception in 2006 so I guess their name may pretty well sound familiar to you if you're a follower of the Black Metal scene. This is their new EP released after 3 albums in a row. A 7 tracks effort lasting for half an hour of old-school Norwegian type of Black Metal. Demonic Slaughter adds a lot of veriety to their compositions so you never know what to expect next, but it also catches you like a hook, and this proves how mature they are as a band. Their organic recording with no special effects whatsoever gives even more brutality to the whole, but I guess the best word to describe it all would be rotten; everything on this CD sounds rotten and putrid even though there are some melodic parts as well. The excellent booklet artwork goes hand in hand with the music and I'd say we have a winner here, I wouldn't want much more from this band, they are great as they are now. 8.5/10
www.myspace.com/demonicslaughter
www.hellthrasher-distribution6.home.pl

DONN THE PHILOSOPHY (UK) - **Horns Curve into Broken Circles**
Peregrination - 2012 - Black Metal
This is a new project of Donn, also member of Teutoburg Forest, Bloddawn and Torch of Darkness, all of them reviewed before in Pest Webzine, so we're dealing here with a very productive individual, an affectionado of this genre, Black Metal. Donn The Philosophy presents us, as his other projects, again a harsh, raw Black Metal, but this time the rhythms are ranging from fast to very fast paced so we get a brutal, hateful and unpolished music recommended for the most maniac Black Metal fans out there, the ones searching for the filthiest music only. As inspired by the band's name, Donn listed a part of his philosophy in this CD's booklet instead of listing the tracks' lyrics, which is an interesting read, but I guess you'll have to speak to the man before getting any conclusions out of this. If you're into the new, over-polished sound in Black Metal then stay away from this release, but if you're looking for some cruel, flesh-ripping underground Black Metal I strongly suggest you check this out. 8/10
www.myspace.com/donn_the_philosophy
www.peregrinationrecords.com

DRUKNROLL (Russia) - **On The Knife Blade**
Metal Scrap Records - 2012 - Modern Heavy Metal
The Russian scene is so big and unfortunately so sealed within its own borders that when you come across such a band as Druknroll you wonder where are they hiding and why are they so little known. Metal Scrap Records is one of those labels working hard to get their bands out there all over the World and although Druknroll is an excellent band from all points of view their Russian lyrics will act like a barrier. Their music is impressive: on a skeleton of traditional Heavy Metal they managed to build in so many directions that I'm simply astonished by their versatility. The progressive, modern elements are all over, on the rhythm breaks and changes, keyboards, vocals, and in general on the whole songs structures, and even though they play a lot with the rhythms the music has its needed fluency. A Heavy Metal ballad would have been the cherry on top of this cake although several tracks have also some melodic, balladesque parts. Excellent, excellent release, don't miss it even if you don't know Russian language! 9.5/10
www.vk.com/druknrollcommunity
www.metalscrap.org.ua



EA (Russia) - **Ea**
Solitude Productions - 2012 - Funeral Doom Metal
I've started listening to this new Ea album without checking the booklet or other info about it, and around minute 15 I thought "how cool would be for this album to be only one track", and so it is. "Ea" is made of only 1 track, a 48 minutes long track that strangely enough, isn't monotonous at all, it's really captivating in its simplicity and slow flowing rhythms. The music makes me think of the seasons cycle, starting with Winter when the nature hibernates, passing through Spring when everything starts to come to life and gives hope for a better following, then Summer with a serene atmosphere surrouning it all, Autumn with its lost battle for life and nostalgic feelings, and again a cold, claustrophobic Winter. Although the overall impression is of a Funeral Doom band, Ea makes use of fast Black Metal parts here and there too, but the link between the two very different atmospheres is crafted carefully so that the changes in rhythm and attitude become natural and even expected. An excellent release, the best Ea album so far. 9/10
www.myspace.com/EaFuneralDoomMetal
www.solitude-prod.com

EDENIAN (Ukraine) - **Winter Shades**
BadMoodMan Music - 2012 - Gothic Doom Metal
10 tracks, almost an hour of Gothic Doom Metal, that's what Edenian offer us with their debut album, "Winter Shades". The Ukrainian sextet shows real potential here and I mean they could become the next big thing at least from the Eastern part of Europe, but their short career left its mark on this debut release. The vocals are great, a heavenly beautiful female voice are accompanied by harsh, guttural male vocals and some clean vocals also, but this sequential type of singing (first the girl than the guy, then the girl again and so on) is a bit outdated now and overlap of the two types of vocals to display progression in intensity would have been much catchier. The guitar riffs and melodic guitar leads are excellent, and the drum machine is not bothering at all, and if we add violins here and there, clever keyboards and romantic, melancholic lyrics we get an attractive package for any Gothic Doom Metal follower. The mastering could have been better and also after listening to this album I feel no connection between the music and the cover artwork, the music inspires Autumn more than Winter. Anyway, this is a great debut album, I only hope they will have the passion and desire to keep working onwards and we'll hear good news about them, no doubt. 8/10
www.myspace.com/edenian
www.solitude-prod.com

ESCARNIUM (Brazil) - **Excruciating Existence**
Hellthrasher - 2012 - Death Metal
By the time I'm reviewing this CD Escarnium have completed their first (?) European tour which also had a date in Romania but there was no promotion whatsoever so I don't know if the gig really took place or if it was cancelled. Too bad they didn't chose a bigger city, I would have loved to see them live.
Here I have Escarnium's debut album, a 9 tracks release totaling almost 40 minutes of low tuned, fat old-school Death Metal a la Incantation or Immolation, that type of morbid Death Metal that I was enjoying a lot in the '90's (well, I still do). Mostly fast paced, "Excruciating Existence" also has its fair parts of mid-tempo rhythms, and the

whole feels like a bulldozer ready to crush your body. The idea of bringing the vocals in front of the insruments is a good one as Victor's vocals are really good, although monotone. If you're looking for innovation you won't find it here, but if you're into '90's US Death Metal you will enjoy this a lot. 8/10
www.myspace.com/escarniumdm
www.hellthrasher-distribution6.home.pl

ET MORIEMUR (Czech Republic) - **Cupio Dissolvi**
Parat Magazine - 2011 - Doom Death Metal
There was a time (beginnings of 2000's) when the metal scene from Czech Republic was the most active and fervent in Europe, or at least one of the most active, but then it went to a hibernation-like state, and it seems not it's starting to show it's teeth again. That's cool since they had some highly innovative and experimental bands, so I hope this tradition will keep on. Well, I'm very glad Et Moriemur confirms this rule, this debut album shows us a band with excellent potential and although is their first attempt, this might become a first stepping stone to a well paved road. Traditional Doom Death Metal with highly emotional charge, that's what Et Moriemur is all about, a music that makes you believe they are true to their art and they have all that's needed to build on this even more in the future. It's also interesting how they added parts of Italian, German and Russian written lyrics in some tracks, and one is in Czech, beside the English written ones. Most of their compositions are based on "basic" instruments (bass, guitar, drums), but the subtle keyboards and piano parts have a major role in the overall atmosphere, very expressive, melancholic touches to a rather grim and sombre music. Excellent release, recommended! The only thing I would have liked improved inhere is the sound on vocals that's a bit too raw for this music. 9.5 / 10
www.etmoriemur.com
www.paratmagazine.com

EVADNE (Spain) - **The Shortest Way**
Solitude - 2012 - Doom Death Metal
Russian label Solitude Productions is one of the most, if not the most active Doom Metal labels around nowadays, they released good stuff but also some mediocre CDs along the way, but with these Spanish Doom Death Metallers Evadne they have really managed to bring to our attention an excellent effort. Evadne's second album to date, "The Shortest Way" will appeal to both old-school (the My Dying Bride type of grave atmospheres) Doom Death Metallers but also to the new wave of followers (Swallow The Sun type of growls and experimentation on guitars). Adding some female vocals here and there was a great choice, and there's also a clean vocals passage sung by Dan Swano himself (he also mixed and mastered the product). A perfect balance between growls and clean vocals, atmospheric guitar leads, subtle but effective keyboards, all in all this band reminds me of Mourning Beloveth, with the difference coming in shape of melody, Evadne uses much more melody creating some heavy, emotional atmospheres. Thumbs up for this band, recommended! 9/10
www.evadne.es
www.solitude-prod.com

EVIL PALACE (Ukraine) - **Born in Darkness**
Immortal Frost - 2011 - Symphonic Black Metal
Ukraine is one of those countries that has a strong tradition in Black Metal and lately they also started to export tons of bands, some very good, some with no future at all. Evil Palace presents us here their debut album, an 8 tracks effort totaling 52 minutes of Symphonic / Majestic Black Metal. The recording sound is not that good, but somehow this raw sound compensates for the use of synthetic, robotic drum machine, and the result is almost organic. The keyboards are playing a major role in Evil Palace's music, I like them because they remind me of the Majestic Black Metal movement from the end of the '90's. The guitars parts are interesting because of their occasional immersions in Thrash and even Death Metal, but still keeping a compact Black Metal feeling and pace. The vocals are extremely raw, almost industrial sounding, so you won't be able to understand a word, but luckily the CD has the lyrics listed portraying a band that's strongly into Satanism as opposition to Christianity. Good instrumental skills, interesting combinations in compositions, so with a real drummer and a better recording Evil Palace might gather a few hordes of Black Metal followers. 7/10
www.myspace.com/574525445
www.immortalfrostproductions.com

EVIL WRATH / THE TRUE ENDLESS / GROMM (Canada / Italy / Ukraine) - **Rape Their Souls With Black Metal Wrath**
Slava Productions - 2011 - Black Metal / Black Metal / Black Metal
Canadian duo Evil Wrath opens this three way split CD with 4 tracks of fast, unrelenting Black Metal. They know exactly what they are after, cold, uncompromising Black Metal, but I think they push it a bit too much by releasing such long tracks (around 6 minutes), things are getting repetitive and boring at some point. I was pleasantly surprised by the awesome, pshycho sounding guitar solos and I think that's their best highlight even though the overall cold, evil atmosphere is nothing to pass over quickly, too. Next is The True Endless from Italy with 4 tracks recorded live at their rehearsal place on the 6th of June 2006 (06.06.06) with the Necromobilecatcher (hahaha, so funny). The sound is as you would expect it: raw, dirty and clogged, but surprisingly, not disturbing to the ears. Good, catchy tunes ranging from mid-tempo to fast Black Metal, traditional and organic without additives, think of it this way: the nowadays rockstar Black Metal bands you see all over are the Supermarket goods, and this type of bands (like T.T.E.) are the organic goods you can find in your garden. It's just a matter of taste which one you prefer. Closing this Split is Gromm, a band from Ukraine that has been around since 2001 but which ceased to release new paterial since 2009. Too bad, they are pretty good. This is mid-tempo Black Metal built around Nabath's fine vocals. The guitar work is also very impressive for such a band, this is not the typical Black metal fretwork, it's more like a combination of Thrash/Death/Black riffs with atmospheric guitar leads, very good work, it kept me interested throughout their 4 tracks and at the end I can also say I would definitely like to hear some more. I'd label Gromm as "not your typical Black Metal band".
In the end I would recommend this to all Black Metallers out there, it's a really good underground offering, you won't be disapointed. 7/10 7.5/10 8/10
www.myspace.com/evilwrath
www.thetrueendless.com
www.gromm.org

EVISCERATE CARNAGE (UK) - **The Art of Pathology**
Selfreleased - 2012 - Death Metal
This new band from UK is made of members of bands we've already featured inhere before like Oblivionized or Merciless Terror so although it's a new name of the UK scene its members have a good background already. And that becomes obvious as soon as you start playing this debut EP which is an excellent spew of fast and furious Death Metal influenced by sickos like Aborted, Carcass or Exhumed. Fast as hell drumming, great vocal performance, chuggy, almost Swedish sounding guitars and a bass line that's barely distinguishable, but that keeps this music fat and heavy. Well, that's what we all get from this hard pounding fast Death Metal debut EP. The guitar solos are a bit too short but I think they can do better on the upcoming debut album. In the meantime get acquainted with this new UK sensation by ordering their debut EP, good times are about to come for this band. 9/10
www.reverbnation.com/eviscerateccarnage

EXTINCT GODS (Poland) - **Wartribe**
Let Them Come - 2011 - Death Metal
10 years after their foundation Extinction Gods release their debut album, and this is quite a regular practice nowadays in the underground for a band to release less material and play live as much as possible. Well, except for the hordes of Black Metal one man projects who release countless CDs per year.
The first thing that captures your attention in Extincts Gods' music is their extensive use of guitar leads and solos, a highlight I do enjoy a lot. Their melodic guitar leads and solos are mixed perfectly with razor-sharp riffs and even some Progressive Death Metal patterns here and there. The sound is very clean, every instrument is intelligible, so from this point of view this release is polished to perfection. The vocalist doeas also a good job by alternating growls with screaming parts, and it fits quite well Extinct Gods' groovy style of Death Metal. Although its fine playing I somehow missed that primitive dirty Death Metal sound, this release is more suitable for the "mainstream" Extreme Metal followers than the underground ones, so I guess this band has big hopes for their music. If you're into Melodic Death Metal mixed with a bit of groove give Extinct Gods a try. 8.5/10
www.myspace.com/extinctgods
www.let-them-come.eu

FLYING (Ukraine) - **Graceful Murder**
Metal Scrap - 2012 - Melodic Death Metal
Initially released by Moon Records in 2010, "Graceful Murder" takes a step up with this re-release on Metal Scrap Records, an opening to the Western market as well. The band

is around since 1998 and released 3 albums prior to this one but still they are little known abroad. maybe this 4th official opus will change that. "Graceful Murder" is composed of 8 tracks totaling 43 minutes of '90's type Melodic Death Metal, the one filled with intricate guitar solos and catchy leads rather than based on brutality and aggression. Some very good musicians creating a very entertaining piece of Metal that will please not only Death Metal followers, Flying deserves your attention if you like your Death Metal with lots of emotions and mood swings but also enjoy a fair share of technical abilities display. Ah, and I don't want to forget the perfect production and CD booklet artwork, professional work 100%. 9/10
www.flying.musica.mustdie.ru
www.metalscrap.org.ua

FRAILTY (Latvia) - **Melpomene**
Arx Productions - 2012 - Doom Death Metal
This album cover reminded me of the one Czech Domm Death Metallers Monasterial Crypt had on their debut and only full-length album, "Stari", an album (and of course its cover) that was widely promoted in the underground at the end of the '90's. Frailty is not far from Monasterial Crypt either, they also play a '90's type of Doom Death Metal so popular in the end of the '90's and beginning of the 2000's in Czech Republic mostly. Latvian's second album brings nothing new to the scene, but it can be considered a fine piece of rememberance for all old-school Doom Death Metal nostalgics out there (me included). I very much like the organic and honest feelings it transmits while listening to it, the production is great, there are no disturbing digital additives, so all in all the listener is treated with respect by the band, an approach that's so rare nowadays. I would have liked the music to be a bit more compact and less repetitive in some parts, but the overall impression is great, I can listen to this album a few more times and still find some new interesting stuff to enjoy. So if you're into male fronted Doom Death Metal a la '90's, with its occasional piano/violins/keys additions, make sure to try Frailty's new opus. 8/10
www.facebook.com/FrailtyMetalOfficial
www.arxprod.net.ua

FUNEBRE (Hungary) - **Indictment About The World Of Man**
Hungaryan Records - 2008 - Black Metal
No, this is not the Finnish Death Metal band Funebre, this is the Hungarian one man band with the same name and this is my first contact with its music. "Indictment About The World Of Man" is Funebre's debut album even if the act is around since 2003 and has a pretty active discography until 2008 when this CD was released by Hungaryan Records, having multiple demos, EPs and Splits underbelt, and this even if Khrul, the man behind this project, was and still is active in multiple other bands. The album contains 10 tracks, even if on the booklet only 8 of them are listed, but maybe that's because the last 2 tracks are cover versions of Metallica and Tormentor tracks, covers that are totally out of the general Funebre path, at least from my point of view ("For Whom the Bells Tolls" sounds really funny with Black Metal vocals and I don't think that was the idea when recording it...). Funebre's own compositions are mostly fast paced, raw sounding but with lots of atmosphere and even a few acoustic parts. The vocals reminded me of Abbath from Immortal, but the instrumental part of Funebre is totally different, it's some sort of majestic old-school Black Metal, unpolished, uncompromising, cruel and honest, and that makes me say I just listened to a very good underground release. The lyrics are all in English, but on the booklet they are translated in Hungarian also. Definitely worth your time! 8/10
www.khrul.uw.hu
www.confusedproductions.com

GGUW (Germany) - **Gegen Gravitation und Willensfreiheit**
Selfreleased - 2011 - Black Metal
Sad to say this in a review, but this is the story: I received this vinyl a couple of days after Wolfrano Kctzcr, guitarist of GGUW, commited suicidc. I found out about this on Metal Archives, and quite frankly I didn't know what to think, as I had no info if GGUW was his solo project or if this is a real band, so I wrote to the email address I had and another member of the band replied and told me the story. The remaining guys want to keep their identity hidden, so they will continue as a ghost project from now on, in memory of their friend, Wolfrano. not sure if the band is now located in Germany or in Brazil, as I think they are all Brazilians.
Now about the music on this EP I can say it's pretty twisted, sick and even disturbing at times, repetitive, quite minimalist Black Metal but with an awesome atmosphere, and the "look" of the physical product adds its fair share of creepy image. Only 3 tracks there, but enough to understand what this band is all about: fast, grim, ferocious Black

Metal. Good execution, good sound, excellent presentation, perfect atmosphere, no compromises, a horrifying touch of hell! Recommended stuff! 9/10
www.gguw.bigcartel.com

GLOOM (Spain) - **...Bless You All**
Cristal Eyes - 2012 - Death Metal
Gloom is a long time running band from Spain that although formed in 2002 is still looking for a label (I think) as both their debut album from 2009 and this new EP are selfreleased. "...Bless You All" has an extremely fat sound, so fat that at the end you feel like you had a huge concrete chunk taken off your back. So yes, we have established this EP has a brutal sound, but the music is not less brutal at all, we're dealing here with an atmospheric type of Dark Death Metal with influences from the nowadays Brutal Death Metal scene, but also from Black Metal territories. There's a good share of technical abilities but they manage to keep the whole mature sounding, very curdled, entertaining and catchy. I have to admit I like this band a lot and the only bad element I can think of are the Black Metal type of backing vocals that sound like a Dani Filth gone horribly wrong. I wouldn't say to eliminate those types of vocals but to do something about them to sound less forced and more natural. Other than that this is an damn excellent band in my books!
Later edit: The EP is released by Crystal Eyes Records, so not a self-released CD as I've mentioned in my review. 9/10
www.myspace.com/gloomdeath
www.crystaleyesrecords.com

GRAVEFLOWER (Russia) - **Returning to the Primary Source**
Solitude Productions - 2012 - Doom Death Metal
If it's Solitude Productions is Doom Metal, of course. Graveflower is another new act from Russian lands presented to use by this hard-working label, this is their debut album, and although the band was formed in 2003 I don't think they had any special activity so far because they have only managed to release a demo in 2004 and since then nothing but silence on the discographic side. It seems they were active during this period through live gigs and compilations, but that's not enough to get a band's name out there. Graveflower's music is presented by their label as being strongly influenced by My Dying Bride's "Like Gods of the Sun" period and I totally agree with that. From the not cursive guitar riffs, to the melodic guitar leads, and from the mysterious keyboard backgrounds to the hoarse and clean vocals, the closest thing to compare them to is My Dying Bride, but that doesn't mean they are not trying and succeeding to some degree to bring something of their own, for example the bass lines that are very interesting, present and energetic, and the acoustic guitars are more inspired by the post-metal movement from nowadays. they still have a lot of work ahead as this debut album only increases your appetite for My Dying Bride, not for Graveflower, but I'm sure they have the ability to create their own sound. 7/10
www.myspace.com/graveflowerdoom
www.solitude-prod.com

HAZAEL (Poland) - **Clairvoyance**
Wydawnictwo Muzyczne Psycho - 2011 - Death Metal
This is a Polish band that have seen the begining of their scene as it was formed in 1990 when the Polish and the East European Extreme Metal scene was just starting to take form. They were active in the '90's but disbanded at the end of the decade. Psycho records (or Wydawnictwo Muzyczne Psycho) decided to re-release the band's third demo on CD adding a few more goodies on this multimedia CD like pics and a live gig of the band from '92. Musically speaking Hazael, despite their Black Metal-like name, is old-school Death Metal strongly influenced by the Swedish Death Metal scene in its primitive/incipient stage. Mostly fast paced, it has it fair share of mid-tempo parts highlighted by a great combination of Swedish-like guitar leads and guitar solos. Very good music for that period (1992), I'm surprised the band didn't make it outside of Polish borders, and the sound is acceptable as well, it kept its demo tape feeling. If you're into old-school Swedish Death make sure to check this release out, it's well worthy of your few bucks. 8/10
www.myspace.com/hazaeldeathmetal

HELLLIGHT (Brazil) - **Funeral Doom**
Solitude - 2012 - Funeral Doom Metal

This is a re-release of HellLight's 2008 "Funeral Doom" album released back then by a label that I haven't heard of. Now they are with Solitude Productions and I guess they wanted to promote the band a bit more before releasing something new. Actually this is a Double CD containing the 2008 album on one and the 2011 "The Light That Brought Darkness" EP on the second one. Their music is, obviously, Funeral Doom Metal with a hint of Death Metal, but except for the very good guitar solos and the parts where the guitar leads invade the monotonous overall music, this is a bit dull. Maybe fans of this genre will appreciate it more than I did. From my point of view the vocals could have been better, and the lyrics as well, but I sensed a really good potential in the clean vox and their few constructions. So all in all my thumbs up for the guitar work only, it is worthy of further development.
The second CD is their 2011 EP composed by an original track and 6 covers. The new track is more keyboard based and the clean vocals have a more important role inspiring a hint (or more) of Bathory. I like this approach, hope they will dwelve into it more in the future. The covers are a nice touch to the whole, I would have never expected to listen to Queen, Danzig or Neil Young songs played by a Funeral Doom Metal band, especially Neil Young's "Hey Hey My My". Entertaining second CD, I liked it. 7/10
www.helllight-doom.com
www.solitude-prod.com

HORRID (Italy) - **The Final Massacre**
Blasphemous Art / Black Tears of Death - 2011 - Death Metal
I was surprised to get in my mail a new Horrid album since I haven't heard of this cool Italian band in a long time, but this is not actually a full new album but a re-release of two of their EPs, "Blasphemic Creatures" from '99 and "Awaiting for the Truth" from '96, plus 4 new tracks and an intro, so rather than calling it a new album I would say it's a new EP.
Anyway, if you haven't had the chance to get these two EPs at their time now it's a good chance to grab them if you're into Old School Swedish Death Metal, the one baptized by Unleashed, Entombed or Dismember back in the '90's, and so are the new tracks, nothing changed, the same intensity, the same rotten sound, but with a better, more solid and powerful production. Although the new tracks have a cleaner sound the two remaining Horrid masters (yes, they remained only 2 from the original line-up, Max and Belfagor) manage to create inspires exactly what it should: death, putrefaction, crypts, graves and spider webs. Horrid still keeps its music worthy of its band name, horrid! No need for me to recommend this, you already know what you have to do... 9/10
www.myspace.com/horridofficialspace
www.facebook.com/pages/Blasphemous-Art-Records/245747225449840
www.myspace.com/btodmailorder

HYPNOSIA (Sweden) - **Horror Infernal**
I Hate Records - 2012 - Thrash Metal
Here we have a compilation of the first Hypnosia releases, their 2 demos and first EP, plus 3 extra tracks. A very good offering for the fans of this band which although not so generous in releases during their brief career, have built a strong followers base amongst the Thrash Metallers. From the 3 releases presented here I honestly like the first demo's sound much more, it's better produced, at least for my taste. The music is fast, insanely fast and aggressive, a continuous attack of razor-sharp riffs and unrelenting drums, but although this is full-on speed it has lots and lots of catchy parts, reminding of earlier Kreator and even Slayer. Extremely recommended to all Thrash Metallers, this CD will make your player go nuts, I can assure you this is not a one-time listen! A must have! Too bad the band is split-up now, such a shame... 9.5/10
www.myspace.com/hypnosiathrash
www.ihate.se

IBLIS (Poland) - **Menthell**
Death to Music Productions - 2012 - Avantgarde Metal
Everything about this band suggests avantgardism, from the band's logo to this album's cover artwork and musical style. Although they were formed in 2001, this is their debut album, a 7 tracks effort lasting for a bit more than half an hour. It seems they have started as a Black'n'Roll act but changed their perspective with this album. I would say they try to create more than music, a theatrical display of crazy musical elements. I think the lyrics are also creating a psycho story behind this opus, but I wouldn't know since I only have a promo version of this CD. The vocals are very versatile and expressive, the rhythm section is great (with drums raging from groovy rhythms to blast beats and very imposing bass lines), and although there's only one guitar, it is present all over the place reminding me a bit of their country mates from Lux Occulta. I like a lot the important role they gave to teh bass lines and I think they used double layered bass on this album so it would be nice to see how they deal with that on live gigs. Very interesting band, try this album out if you're in search for broken boundaries. 8.5/10
www.facebook.com/iblispl
www.deathtomusic.com

ICETHRONE (Italy) - **See You In Valhall**
Black Tears of Death - 2012 - Viking Death Metal
Don't know why these guys chose to sing about vikings since they are from Italy, but who cares, there are countless such bands praising other's cultures nowadays. Their label, Black Tears, describes their music as being strongly influenced by Amon Amarth, Dismember and Hypocrisy. In a very reduced way I would agree with a comparison with the old, primitive Amon Amarth, but I found no links whatsoever with Dismember or Hypocrisy. The band seems to have some good ideas in what concerns the compositions, quite a few interesting parts here and there, but the production is very weak even for an incipient type of Death Metal band, it offers their music no power to fully express their views, and also the whole seems to be recorded in a hurry, at least the awful guitar solos that sound like taken from a totally different record, a childish one. The only things I liked on this album were some atmospheric guitar leads (yes, they have a bit of a Viking touch), the few fast old-school simple Death Metal rhythms and the fact that the vocal is trying his best. Except for that this is a mediocre release that would have deserved a bit more time in composition phase and a better recording. 6/10
www.myspace.com/evilvikings
www.blacktears.it

IMBER LUMINIS (Belgium) - **Life is a Burden**
Le Crépuscule du Soir - 2011 - Depressive Black Metal
One man band from Belgium, Imber Luminis released this debut album 4 years after Deha, the man behind it, started to work under this moniker. There are only 4 tracks featured here, but the total length of this album is a bit more than an hour, so we're dealing here with some very long tracks, maybe a bit too long. Typical Depressive Black Metal, slow, based on melodic guitar leads and simple rhythm section, plus the desperate vocals that sound more like laments than Black Metal vocals, but this is all typical for this genre, and unfortunately Imber Luminis doesn't deliver anything out of the ordinary. It's not a bad album, actually it's better than 75% of the rest of one man bands playing this music, but except for the good, suitable desperate atmospheres there's nothing to catch my interest. 7/10
www.myspace.com/imberluminis
www.lecrepusculedusoir.yolasite.com

IMBRUE (Spain) - **Cado Datur Verbs**
Necromance - 2004 - Brutal Death Metal
Holy crap this is an old CD, more exactly a 2004 album released by this Spanish band that appears to be still active but never released anything else since then. Unfortunately this album has nothing to stand out in the nowadays so overpopulated Brutal Death scene. Yes, it has its fair share of instrumental technical display but the whole seems not to be curdled, so that the overall impression is that they created tracks and then cut them to bits and pieces so that noone would ever understand a thing from it, some parts of it are good to great, but some parts only manage to ruin all the flow. Yes, they proved to be talented musicians, but unfortunately failed to prove they are talented composers... I had a hard time giving this album a complete listen but who knows, some of you might even enjoy it. 6/10
www.myspace.com/imbruedexistence
www.necrotienda.com

INNZMOUTH (Syria/USA) - **Lovecraft's Dreams**
Selfreleased - 2012 - Funeral Doom Metal
Made of members of Gorthang from Poland and Vintage Flesh from USA (well, Reverend John Hex is not a member of Vintage Flesh anymore), Innzmouth started as a band (or project, name it how you want) in 2010 and released a single before this debut album. Their music is a slow, funeral Doom Metal with heavy, oppressive atmospheres, and although it follows the monotone, repetitive path typical to this genre, it has an old-school Doomm Death atmosphere surrounding it. The weird guitar leads supporting the slow riffs can be labelled as experimental and unfortunately I don't actually get their role other than bringing a mental hospital feeling to the whole. I like the fact the compositions have a lot of diverse and unexpected turns so it doesn't get boring, but if you're into Funeral Doom you should know that the riffs are very simplistic and the leads are nothing you would expect from such a band. The low, guttural tones of the vocals, supported by whispers are spot on, liked them a lot. Oppressive, psycho Funeral Doom, that's how I would label this release. 7/10
www.facebook.com/innzmouth

INTESTINAL (Sweden) - **The Rottening**
Hellthrasher - 2012 - Death Metal
Is it still possible to find an available name for your band that's both simple and Death metal-ish? Well, Intestinal found it 4 years ago. The Swedish combo reached its second album, both released on Polish labels. "The Rottening" sounds exactly how its title is: rotten, so we're treated with a combination of old-school Swedish Death Metal with the first wave of American Death Metal, meaning killer stabs of groovy mid-paced Death with fast, Punk-influenced rhythms. The whole is very tight, mature and straight forward as it should be, the sound is perfect, and the compositions are not monotone at all, there are quite a few variations even though the band doesn't break any boundaries. The only thing missing are some more guitar solos here and there. It's quite hard to find hooks in your music if you don't spice it with guitar solos, but Intestinal's music is really cool and catchy so you'll bc surprised to remember parts of their music even after some time since you listened it. 8.5/10
www.myspacc.com/intestinalband
www.hellthrasher-distribution6.home.pl

JESUS AIN'T IN POLAND (Italy) - **Freiheit macht frei**
Grindpromotion - 2012 - Grindcore
Definitely a band name that would make me indifferent to their music. I know, that would be a mistake and a prejudice from my part, but that's what I feel about their name. And JAIP prooves me wrong with this second album, they are a really good band playing really tight and mature sounding Grindcore. Fat ass sounding guitar riffs, groovy rhythm section, insane double vocals, and above all a sickening intensity from start to finish even though it has a fair dose of slow Sludge-like parts here and there. I'm not the biggest fan of Grindcore, especially of new Grindcore, but this opus kicked my ass and that's why I would recommend this not only to Grindcore heads but to all kinds of metalheads. The production is also a major plus, flawless. 8.5/10
www.facebook.com/jaiprocks
www.grindpromotion.wordpress.com

KATHARSIS 666 (Poland) - **Total Beast**
Moon Records / Dark Ritual - 2009 - Black Metal
For a one man band Katharsis 666 certainly sounds like a full line-up combo... Oh, wait, this demo was actually recorded with a full line-up in 2006, and released in 2009 when the band is mentioned as a one man project. Anyway, what we get here are 6 tracks of ultra fast, ferocious Black Metal, plus intro and a cover of Darkthrone's "Vatican in Flames". The whole is a whirlwind of fast riffs, a bit too repetitive for my tastes, possessed drums, vomiting vocals, and above all some very tasty old-school guitar riffs here and there that give this release a sick flavour. I have to admit I didn't like it at first but it grew on me like a filthy weed. This demo will make a great item in any underground Black Metal fanatics out there. Sick! 9/10
www.myspace.com/katharsis666horde
www.moonrecords.glt.pl
www.darkritual.glt.pl

KOLAC (Serbia) - **...No God**
Selfreleased - 2009 - Black Metal
A few months ago I reviewed Kolac's debut album, "Bastard Son id Dead", and now they sent an EP, but this is not a new EP, it's actually their second demo from 2009, so this is a first for a band to send their older works for review rather than a new one. Anyway, the 6 tracks presented here are a bit less interesting than their debut album, meaning they are fast Black Metal but with monotone, repetitive and very simplictic guitar riffs that indicate a band that's not mature yet. The riffs are too generic, you may have heard these riffs on countless other debutant bands and there's really not much to enjoy except for the rotten vocals. At least this demo shows that the band has improved on their 2011 album and hopefully it will continue to improve. As an advice try to get their album rather than this demo. 5.5/10
www.myspace.com/kolac666

KOLAC (Serbia) - **5 Years of Blood & Blasphemy**
Moon Records - 2012 - Black Metal
I like this band more and more as time goes by. Kolac is one of those bands deeply rooted in the underground, a band that doesn't have ludicrous expectations from their music, they just do what they like and that is raw, primitive Black Metal, and their attitude is perfect for this music so I'm kind of convinced this is a very honest act. This tape is a compilation of Kolac's works up to date, it has them all, from their debut 2008 promo CD to some live tracks, and even some unreleased material, so for the ones of you following their work this is a perfect occasion to have a bit of all their materials "under one roof". Strangely enough the tape starts with Side B, not with Side A, and contains 19 tracks into fast, anti religious Black Metal. The sound is fluctuating from rehearsal like to awful live recordings to good studio production so once again you get them all. What can I say more, if they continue this way they will surely become a cult band for the Serbian Black Metal history, and their music certainly backs me up on this. -/10
www.myspace.com/kolac666
www.moonrecords.glt.pl

KOLAC (Serbia) - **Promo 2012**
Selfreleased - 2012 - Black Metal
Kolac is back, this time with a Promo CD acting like a teaser for their upcoming full-length, 4 Boga Jarca". This is a good idea to present the band to new listeners (it includes 3 tracks from the "Bastard Son Is Dead" album and 2 from the "Sacrifice to the Bloody Cult" so a new listener will be able to understand the development of this band during the last couple of years), but also to the ones that already know kolac's music by presenting them 3 brand new tracks that will be featured on their upcoming album. I'll stick to the new ones as I have already reviewed Kolac's works in several other ocasions. I think they are recorded live at their rehearsal place but the sound is very good, organic and rough but still very comprehensive. The music, although still mostly fast paced, added some mid-tempo parts that will air the whole a bit, but I still think the fast parts are Kolac's highlights and I hope they will stick to them on the new album too. For the ones of you who don't know this band I'd say they are a raw, fast and traditional Black Metal band, a kind of band you'd call "trv", with no influences from other genres, a honest and hard working band that deserves your attention. 7.5/10
www.myspace.com/kolac666

KRIEG (Italy) - **Dead Sound Walking**
Selfreleased - 2010 - Thrash Metal
WTF? These guys went all the way to Canada to record this album? That's insane, or it might only be a mistake on the booklet credits... Anyway, one thing is clear, it was mastered by one of the Gods of Extreme Metal, James Murphy! Cool. this thing should certainly raise the band's rating within their local scene. And indeed the album sound very tight, and it gives you the impression that everything is at its own place even if on the composition level Krieg is pretty hard to follow. Their Thrash Metal is not an old-school catchy, easy flowing one, but rather one that's made of numerous breaks and rhythm changes, so I think they have already established a particular target in the metalheads community, a niche. Although I like the first type of Thrash Metal I have to admit this album was an interesting listening and although having a not so versatile vocal (excepting the clean vocals part) I thought it would bore me, I gave it a few spins and I can say I still find new elements I like about it. I'd say this is rather an album to be listened in its entirety before being able to make conclusions rather than only listening to a few tracks online. Tough call for you...
PS: They should think about changing band name until its too late as the American Black Metallers Krieg are much, much more well knowned around the world and this might negatively affect the Italians at some point... 8.5/10
www.kriegband.com

LANDFORGE (UK) - **Servitude to Earth**
Arx Productions - 2012 - Atmospheric Doom Metal
Although this project was started only in 2011, "Servitude to Earth" is already its second album, a 6 tracks new effort totalling 45 minutes of Instrumental Atmospheric Metal. The compositions are quite minimalist, but it seems Stephan Carter, the man behind Landforge, tries to channel his efforts in creating melancholic, sombre atmospheres. Mostly slow and doomy, the music on "Servitude to Earth" is structured on a melodic guitar driven base, a simple but effective rhythm section line, and occasional incursions into metallic, not aggressive but energetic rhythms. Influenced by this so popular nowadays post-metal genre, Landforge still keeps its Doom Metal feeling overall, but I guess that's only for now, I can see Stephan's desire to experiment more into post-metal fields. If you're into melancholic, almost lethargic, Atmospheric Metal, try this one, is not bad at all although I've missed the vocal part. 8/10
www.myspace.com/landforge
www.arxprod.net.ua

LELAHELL (Algeria) - **Al Intihar**
Selfreleased - 2011 - Death Metal
Lelahell is the new band of Redouane Aouameur, former frontman of Litham, a legendary Algerian Death Metal band, maybe the first one coming out of that lands. Redouane is also well-known for his metal related activities like booking and zine editing, maybe the biggest and oldest African metal supporter, extremely active in the '90's and first half of 2000's.
What's interesting about Lelahell is they kept their Arabic influences, even if less used than in Litham times, that gives a certain identity to the band. We're dealing here with an old-school Death Metal, mostly fast tempoed, but with multiple breaks that are not that well thought as they make some parts of Lelahell's music feel empty, like there's something missing. Also their music gives the impression they are trying to reach progressive metal scructures, but they are not there yet. I like the riffs, 100% old-school Death Metal, and most parts of the vocal lines (except for the low squeals), and I think this band has potential, but for the future I hope they'll bring some more flow in their compositions. 7.5/10
www.myspace.com/lelahellband

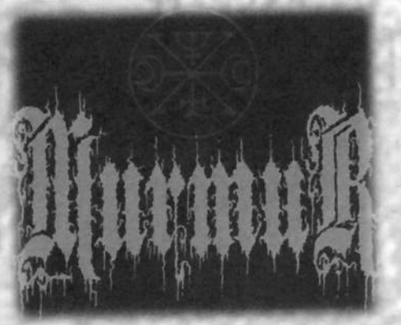
LOCUS NEMINIS (Austria) - **Weltenwanderung**
Selfreleased - 2012 - Atmospheric Black Metal
It was about time for Austria to bring something new on the Black Metal battlefields, so after I recently discovered the excellent Eschaton, now it's time for a new name, Locus Neminis. This is their debut album, and album that although selfreleased is so professional on both looks and sound that it makes you wonder if there's any more need for labels. If this bands manages to secure themselves a good distribution deal and put all their efforts in promoting their music I don't think they would need a label. So what we get here is an excellend digipack release that surprised me on how spot on is the cover artwork, it portrays perfectly what's inside meaning Atmospheric, dreamy but very fast and brutal Black Metal, a cosmic escape, a total detachment from this World. Of course the keyboards are playing an important role inhere, and the other instruments keep the link with traditional Black Metal tight. The vocals are ferocious as hell, they make you feel like the vocalist will rip your flesh sooner than later, and here the cold German language used in their lyrics is a huge cause for this as well. Excellent release from an excellent band, highly recommended, don't miss it! 10/10
www.locusneminis.at

MALFEITOR (Sweden) - **Dum Morior Orior**
Hellthrasher Productions - 2012 - Death Metal
Malfeitor's dates back in 1990, so this is a band that have seen the glorious days of Swedish Death Metal and here I am referring to the '90-'93 period. Unfortunately they never released a thing up to '95 when they disbanded. From 2010 the band is back after a great start with Blood Mortized in 2007 (band that still keeps the Swedish Death Metal flag up high). This is their debut album composed of 11 tracks totaling a bit more than 40 minutes of old-school Swedish Death Metal. The guitars sound is definitely a la old Entombed, Dismember or Grave, but Malfeitor brings its touch when it comes to aggression, their music is brutal from start to finish and I'd say it borrowed a bit of attitude from the American old-school Death Metal too. Stil this is not a senseless assault of brutality, it has multiple hooks and even melodic touches, and above all a dark, horrifying atmosphere surrounds everything. One other thing that results from this CD is the perfect maturity of thei compositions, although they might seem simplistic, they are so technical and complex that only after a few auditions you will still discover more and more new elements you've missed. I'm a big fan of this style and I am not disapointed at all by this release, I think we've got a new Swedish Death Metal proud successor, don't miss their debut album. 9.5/10
www.facebook.com/MALFEITOR666
www.hellthrasher-distribution6.home.pl

METHODS OF MASSACRE (Germany) - **Perverted to Perfection**
Selfreleased - 2011 - Brutal Death Metal
Metal Archives is the best friend I have when it comes to checking out details on the bands I review, but in this case I'd say they are totally wrong on labelling this band as Melodic Death Metal, I couldn't disagree more. I'd say Methods Of Massacre is a Brutal Death Metal band, a strange one indeed, but still Brutal Death, not Melodic Death. Strange because I wouldn't fit them in the new wave of Brutal Death, they have plenty of traditional Death Metal in their music as well, but they also add some Deathcore influences here and there and that makes me say they haven't found their own way yet. The first part of the CD has more traditional influences while the second part is more on the Deathcore side, but the whole recording sounds raw, unpolished, in contrast with the nowadays overproduced Brutal Death bands. The standout elements in Methods Of Massacre's music are the very good guitar leads, the strong bass lines and the constant, powerful gruntings, while on the less impressive side of this album I'd list the synthetic sound of the drums and the mastering that may be too rough for their target public. But all in all this is definitely not a bad debut, it only remains for them to find their own way. 7.5/10
www.methodsofmassacre.com

MHONOS (France) - **Humiliati**
Le Crepuscule du Soir - 2012 - Ritual Ambient Doom
Started as a one man project in 2009, Mhonos evolved into a 6 piece band that is now starting to print its mark on the Ambient Doom scene and unlike the majority of such bands they play live also. After listening to their first track from this album (from the total of 3) I've paused the audition and searched for a live recording on YouTube and I was lucky to find a live gig (18 minutes long) where the atmosphere, for my surprise, didn't difer much from the one on the disc, and that is an achievemnt in my books. Why? Simply because Mhonos are all about the atmospheres: ritualistic, minimalistic, drone inspired Ambient Doom atmospheres made by percussions, basses and haunting low tuned vocals. The whole albums feels like a return to the depressive, horrifying Dark Ages and the use of Latin language adds on top of that. Hypnotic, tortured, apocalyptic, claustrophobic... Sick! 9/10
www.mhonos.free.fr
www.lecrepusculedusoir.yolasite.com

MIDGARD (Italy) - **Mystic Journey Through The Ages**
Unter Null - 2012 - Black Metal
Midgard is a band from the '90's Black Metal scene, they released a demo in '97 and this album in '98, and that's about it until this year when it seems they have decided to reform and re-release their '98 album as a preview, a spearhead of what's (hopefully) to come. I have to admit I haven't heard of them before getting this CD, but I'm glad I had the chance to meet with their music now and I think I would have been extremely glad to meet it in the '90's on tape format, when I was a lot into Evol, and indeed Midgard's music reminds me a bit of Evol's except is not that theatrical and is faster and much more aggressive, but the atmospheres are there, the overall organic feeling of cold, dark nights. While listening to this album I browsed their Facebook page a bit and found out they are working on a new album, but also saw the word "elektrometal" inthere and honestly I hope the upcoming release won't be some electro, synthetic shit, I hope they will keep the structures they had in the '90's although not in fashion anymore. In the meantime you can get a taste of what Midgard was in '98 through this re-release, you'll find a band with great potential, raw, primitive and demonic although making full use of keyboards and other melodic touches. 8.5/10
www.myspace.com/midgardmystic



MURMUR (USA) - **Mainlining the Lugubrious**
Inferna Profundus - 2010 - Black Metal
I like this band's name mostly because it reminds me of Disastrous Murmur, a band I still like a lot from their '90's days. US based Murmur's music have nothing in common with the Austrian's work, they are focusing on the Experimental side of Black Metal mostly playing with twisted, horror-filled atmospheres. Their sound could also be named as necro, meaning raw, organic, almost rehearsal like type of sound. Fast Black Metal riffs are being mixed with slow Dark Ambient atmospheres and I'd say the whole album is a bit hard to follow so I'd recommend it only to the ones of you into underground, brutal Black Metal but who are also open to some twisted Dark sounds as well. This is definitely not the usual Black Metal release we're used to nowadays, so thumbs up for these 2 guys for trying something else. 7/10
www.myspace.com/murmurbm
www.myspace.com/infernaprofundusrecords

MYSTAGOG (Hungary) - **...of Old**
Neverheard - 2011 - Black Metal
It seems Neverheard is building a reputation of digging out old Hungarian gems in the Extreme Metal. Mystagog is not really an old band (they were formed in 2006), but it seems they have already split up even if this album, their debut, released in 2011, is their only release and the two guys behind this moniker are well known to followers of Hungarian Black Metal: Grave, known from Spuolus and Thy Funeral, and Angmar from the Hungarian flag bearers of raw Black Metal Witchcraft. Anyway, this CD contains 8 tracks recorded in old-school conditions so you'll know you'll only get some rough, organic sounds on it. They play some fast and quite minimalist Black Metal with good Old-school Norwegian-like atmosphere surrounding the whole. I think Thrash Black Metal fans would enjoy this more than the nowadays Black Metallers, and I did too, but I have to admit I hate the drumming on this release. If you forward to any part of the CD you'll find the same rhythm, nothing changes, nothing at all! The guitars part is not so varied also, so the elements that made me enjoy this release were the cruel, dark and cold vocals and the overall atmosphere proper to this type of music. 6.5/10
www.myspace.com/mystagog
www.neverhearddistro.blogspot.com

NECROPTIC (Denmark) - **Meticulous Pathology**
Sevared Records / Akne Productions - 2009 - Brutal Death Metal
Akne Production seems to be specializing more and more in re-releasing Sevared Records albums on tape and this Necroptic demo from 2009 is no exception. Necroptic is a one man band from Denmark started in 2008 and this is its debut and at the same time only release, a 7 tracks effort totaling a bit more than 25 minutes. Its music is on the same path as Putrid Pile or Insidious Decrepancy with the same type of fast rhythms and breakdowns and low tuned grunts. Now the bad parts: the guitar riffs are a bit too repetitive, the drum-machine sounds nothing like brutal, and the solos could have been better worked out. The ideas presented here are quite good, but unfortunately the execution and production gives us nothing aggressive. 6.5/10
www.myspace.com/necropticdk
www.akneproductions.szm.com

NECROS (France) - **Procession of Heretics**
Gospels of Death - 2012 - Death Metal
Great looking old-school black & white cover artwork, I love it! This is the first official release of "the French answer to Sadistic Intent, Incantation and Dead Congregation" as their label promotes Necros. 5 tracks of American style old-school Dark Death Metal. Fast most of the time, their music also slows down to more cryptic atmospheres and I guess that's their main highlight, the raw, organic, dark atmospheres they manage to create although being a trio. And yes, the comparison to theabove mentioned bands is true if you take out the guitar solos (non existent here) and consider mostly the atmospheres and production. Otherwise this is a very enjoyable release for all fanatics of '90's Death Metal, not a groudbreaking band but definitely a band that offers their soul through their music. Honest, organic music for the ones of you bored of the nowadays over-produced music. 8/10
www.myspace.com/necrosband
www.necrocosm.org

NO SALVATION (Poland) - **Among the Mistakes of God**
Selfreleased - 2011 - Death Metal
Although this is their debut demo, No Salvation are around since 2006, which is a bit strange, so I guess they had some serious line-up problems so far that led to this so poor productivity. This debut demo, a 7 tracks effort, is released as a professional CD so I guess they are serious about what they are doing and this only leads to hope they will start releasing more stuff soon. Their path is old-school Death Metal, fast paced Death Metal without any tricks or special elements except for maybe the vocals that sound more like cuffed mic inhales rather than regular exhales. If this guy has a voice like that than it's really something to see live, but if he inhales that's a bit tough to express live I think. I would suggest them to add more (and longer) solos like the one on the 6th track next time. So all in all we're dealing with a decent Death Metal band that doesn't break any boundaries but executes an entertaining, headbanging music. 7/10
www.nosalvation.pl

NOCTEM CURSIS (France) - **Wrath of Winter**
Mortis Humanae - 2011 - Epic Black Metal
Usually I do not judge a book by its cover, but sometimes this urge is stronger than me, and that's the case of Noctem Cursis, too. As soon as I saw their band picture in this tape's booklet I thought this is going to be really amateurish, and that's because they look more like Goths than Black Metallers, their facepaint is more funny than evil and although it's their own business and I don't care, I still think they should change this type of Brandon Lee's "The Crow"-like facepaint. Regarding the music, it's not that bad actually, it's fast, raw and aggressive, but it's obvious they are just beginning to create their own style, the instrumental parts are too liniar and the keyboards part, which is quite important in their music, would need some more variation too. The best part I think is the very good tone and attitude of their vocalist, by that he gives the impression he's really hones about this. These guys are young but they show potential. I hope they will continue working on it and honestly I'm curious about their next release. 7.5/10
www.myspace.com/noctemcursis
www.myspace.com/mortishumanae

NOMENMORTIS (Slovakia) / **CRUENT** (Slovakia) - **Hail Nemesis / Deviant and Torture**
Grodhaisn - 2008 - Brutal Death Grind
An old release, but I think since they sent it over for a review it must be still available. Nomenmortis is a band I've heard before, and I guess I even reviewed their "The Day You'll Lose Your Head" album for one of my previous zines, but quite frankly only that album's cover artwork remained stuck to my mind. It looks almost like this one, so I thought this is the same release, but I was wrong, this CD has actually 2 covers, one for Nomenmortis and one for Cruent, so you can pick your fave. Nice idea.
Musicwise Nomenmortis is a fast, quite old-school Death Grind with great, catchy guitar riffs, blastbeats, and uncomprehensive gurgling vocals which I honestly don't like at all. The combination of raw, old-school dusty Death Grind riffs with these vocals isn't something I enjoy, but I've heard this in numerous other bands's music so I guess it's pretty standard to do so.
Cruent is made of 4 guys, 2 of them being members of Nomenmortis also, but the music, although being labelled the same, Brutal Death Grind, is a bit more complex on the vocal side, there are 2 vocals in Cruent and they do a good job spewing their disgust. Cruent is a bit more groovy as well, but still keeping their stuff old-school and organic. Not my fave style, but I have to admit I have enjoyed this CD a few times so far and I thinkI it will visit my player again soon enough. 7.5/10 8/10
www.nomenmortis.tk
www.myspace.com/132156291
www.myspace.com/grodhaisn

NON OPUS DEI (Poland) - **The Quintessence**
Pagan Records - 2006 - Black Metal
Non Opus Dei is a quite productive band from the Polish scene. They have released 6 full-length albums during their career which extends on a period of 15 years now, so it was nice of them to send me their latest 3 works for review, this way I can get a better idea of what's the band all about.
"The Quintessence" is their 4 release, second one out on Pagan Records, presenting the listener 13 tracks totaling almost 50 minutes of quite melodic but still aggressive Black Metal. The vocals remind me of Lux Occulta's main type of vocals with a hint of Czech Avenger's primitive touch. The guitar work is interesting, exploring all kinds of territories and inspiring an avantgarde feel. The rhythm section is expertly crafted ranging from mid-pace to fast rhythms, and all in all the album has a good flow. Without bringing any groundbreaking elements to the scene "The Quintessence" is interesting, catchy, evil and offers a very entertaining 50 minutes audition, and the good, clean production only adds on top of the whole. Recommended to fans of avantgarde, flexible Black Metal, and for me, being a supporter of Avenger and Lux Occulta's music this will be welcome to hit my player multiple times from now on. 8.5/10
www.nonopusdei.com
www.paganrecords.com.pl

NON OPUS DEI (Poland) - **Constant Flow**
Empire Records - 2007 - Black Metal
Non Opus Dei's fifth album and the first one after they left Pagan Records for Empire Records, "Constant Flow" contains 8 tracks in a bit more than 35 minutes. The biggest difference from "The Quintessence" is their bigger inclination towards the Avantgarde side of Black Metal. Also the compositions became more aggressive and darker than the ones on "The Quintessence", and even if this opus is titled "Constant Flow" the music on it actually flows much more disturbed than its predecessor, there are multiple breaks, rhythm changes, insane melodies on guitars, much more variety on vocals which as on the previous album are all over the place adding on brutality, and the drums and bass lines are very progressive. As a listener I like "The Quintessence" better, but as a musician I appreciate this one more for its courage of having no limits on composition. A twisted, insane, disturbed album. 8/10
www.nonopusdei.com

NON OPUS DEI (Poland) - **Eternal Circle**
Witching Hour - 2007 - Black Metal
And finally the latest album from this Polish band, "Eternal Circle" is a bit of a disappointment for me after listening to their previous 2 albums. I really thought (hoped) that they would come up with a mix between "The Quintessence" and "Constant Flow", that would have been a perfect release for my ears, but instead they chose to follow the Polish trend nowadays, that "play it as fast as possible" Metal trend lead by Behemoth and the likes. In fact the first thing that came to my mind after hitting the play button was Behemoth... Such a shame since they showed real talent and potential in developing a highly entertaining Avantgarde Black Metal on their previous releases. The rhythms on this one narrowed to fast and ultra-fast, there are less or no sensitive variations and unfortunately if they will continue the same way they will loose their original touch. Of course these guys show again their high technical skills, the vocal keeps his own line, but that's not enough these days. "The Quintessence" remains their quintessence for my tastes... 7/10
www.nonopusdei.com

NORDLAND (UK) - **Nordland**
Glorious North Productions - 2012 - Black Metal
I don't remember who (the band or the label) sent this album for review, but it's a simple CDr with no cover, with the following written on the CD: for promotional use only. Haha, I can understand this written on a complete packed CD, but not on a simple CDr, what do they think we'd sell it and make some big $$ from it? Funny stuff.
Anyway, when it comes to this release, it is Nordland self-titled debut album, a 7 tracks effort totaling a bit more than an hour of playing. The music is raw, dark, cold and frightening, so in my books this qualifies for a good Black Metal release. Interesting guitar constuctions, angry and vicious vocals, lots and lots of scarry effects, and an overall old-school feeling without ripping off any certain predecesors although to me it reminded a bit of Immortal. Nordland is a real discovery: extremely brutal music with a touch of dark melancholy and a very atmospheric overall sound, unlike many, many one-man-bands I think what this guy manages to create should be presented live, no doubts. Recommended to any Black Metallers out there! 8.5/10
www.myspace.com/nordlandbm
www.gloriousnorth.co.uk

OBSIDIAN SEA (Bulgaria) - **Between Two Deserts**
Solitude - 2012 - Doom Metal
I've heard and reviewed quite a lot of Bulgarian bands lately but this is the first time I have the chance to review a Traditional Doom Metal band. Being a two piece band, I don't know if they perform live too, so I'm not sure if this is a real band or a studio project. Anyway, this is Obsidian Sea's debut album, a 9 tracks effort that portrays an act full of potential and respect for their segment of the scene. The band pays a tribute to the masters of the genre without becoming a copycat so this album is very entertaining, recommended to all fans of the genre. There are some really good tracks inhere like there are some average and dull ones, but their honesty and potential are undoubted. The instrumental part, especially the guitar riffs, is spot on, the vocals, clean and old-school, are ok but a backing vocals part won't hurt them a bit, the lyrics are fitting the music perfectly, so all in all "Between Two Deserts" is a success. Keep an eye on these guys! 8.5/10
www.myspace.com/obsidianseaband
www.solitude-prod.com

ONICECTOMY (Italy) - **Drowning For Salvation**
Coyote Records - 2011 - Brutal Death Metal
The Brutal Death Metal scene is overpopulated nowadays, there's no doubt about it, and Onicectomy, as many other bands, are trying to stand out from the crowd, but unfortunately this debut album brings nothing new to the scene. Don't get me wrong, this is a killer release if you're not looking for innovation, it's exactly what you'd expect from such an album: Brutal Death Metal with gurgling/growling uncomprehensive vocals, multiple breakdowns, American type guitar leads, fast and energetic rhythm section and fat sounding guitar riffs. I don't like this type of vocals at all, but I know they are typical for this style and won't bad mouth them here, haha, but the instrumental part is spot on: brutal, groovy, and above all, not boring. They will need more innovation to break some boundaries in this genre, but at least this is a good, not disapointing start for a young band. Ah, and as a curious thing, the 6th track is like an intermezzo from a totally different band made on acoustic guitar only, it's totally out of the general Onicectomy picture even from the sound point of view (much more clear than the rest of the tracks). Very strange moment... 7/10
www.myspace.com/onicectomy
www.coyoterecords.ru

PHTO (France) - **Affliction**
Immortal Frost - 2011 - Depressive Black Metal
I think this genre, Depressive Black Metal, was built by and for the French bands. Their language sounds so good in such a band that it's like the official language of this new Metal genre.
PHTO's debut EP was recorded in 2010 but released only in 2011 after the unfortunate loss of their drummer, Molasar. It was released in his memory, of course, as he is the one taking care of the drumming on this EP. 5 tracks, almost 40 minutes, so a little longer than your regular EP, "Affliction" is a bit too monotone when it comes to rhythms and vocals, but the amount of depressive emotions generated by this organic sounding band compensates, if you know French this album might catch your interest till the end. The vocals play a major role in this construction, but apart from being really

desperate and being supported by clean speeches and whispers from time to time there are no real variations. The instrumental part is closer to the Black Metal side and proves real potential. If you're into this genre you might try PHTO's EP, it has a good production, good atmospheres and it feels quite honest. 7.5/10
www.facebook.com/PHTO7
www.immortalfrostproductions.com

PANKREATITE NECRO HEMORAGICA (Brazil) / **PILE OF MAGGOT INFESTED VISCERA** (USA) / **SHATTER DEAD** (Brazil) - **A Necro Dead Pile**
Sonoros - 2011 - Gore Grind / Gore Grind / Grindcore
I love getting music on all kind of audio physical formats, some I've never seen before or at least not the typical CD, even if releasing such an original material means more money invested and not everyone has the financial means to do so. But Sonoros Records found a way to be interesting and still keeping it kind of cheap: they released this 3 way split on slim miniCDR so it looks quite nice and funny when you look at it. It's when you start playing it when the funny part instantly disappears being replaced by horror, violence and disgust.
The first band on this split is P.N.H., playing 7 short and fast Gore Grind tracks, only one passing over 2 minutes of playing time, the rest being around and less than 1 minute long. Fast Gore Grind, that's what P.N.H. is all about. The recordings are rehearsal type but quite ok, but the music could have been a bit more. Next is P.O.M.I.V. from USA with 9 tracks of fast and violent Gore Grind with the difference that they have included no samples, and also beside the guttural vocals there is also a screaming, quite funny vocal on the background. They seem to be the most mature band on this split being formed in 2003, but their music lacks of originality, it's enjoyable but there's nothing to stick to your mind after you listen to it, maybe only the hint of old-school. Shatter Dead present us 14 very short tracks (I guess none of them are more than 1 minutes in length) on the Grindcore path, but the low recording level makes it quite hard to follow. Nothing that catched my interest on this band, sorry. 6/10 6.5/10 4/10
www.myspace.com/pnhgoregrind
www.myspace.com/pileofmaggotinfestedviscera
www.myspace.com/shatterdead
www.myspace.com/sonorosrecords

PANYCHIDA (Czech Republic) - **Woodland Journey**
Parat Magazine - 2011 - Pagan Metal
I have reviewed Panychida's previous album and was pretty amazed by it because of its raw, barbaric approach on Pagan Metal, something I'm more into that the nowadays soft, sympho-like trend in this genre. "Woodland Journey" is not really a new album, but a collection of different re-recorded tracks, live tracks, cover versions and 3 new songs, so I'd say this is more of an EP than a full-length but with the difference that it offers much more than those 3 new tracks, an excellent offering for their fans who by now I think are growing rapidly in numbers. Using only conventional instruments Panychida manages to capture both the crude, bloody atmosphere of an old-school release and the majestic feelings inspired by a genre like Pagan Metal. Live, the band is intense as hell, Pagan Black Metal would be a better definition for their live set, and the recordings presented on this release are good quality ones, you won't get bored. The same goes for the two covers, one Running Wild track, and one of the Czech veterans Torr. Really, if you haven't had the chance to check out this band yet, make sure you do it, this is how I like my Pagan Metal, menacing, not happy and funny. 9/10
www.panychida.com
www.paratmagazine.com

PERVERSITY (Slovakia) - **Ablaze**
Lavadome - 2011 - Brutal Death Metal
This is most probably one of the oldest Extreme Metal bands in Slovakia but I have to admit I'm not familiar with their music. From it's name you're right when you think this band is 100% Death Metal, and that's what they are, a combination of American style old-school Death Metal with quite a lot of elements from the nowadays Brutal Death Metal. At times their music is full-on raging fast, but at times they even throw in some doomy, slow parts still keeping their brutality. The compositions are tight, and seem to be curdled enough, and the band tries pretty much to be as technical as possible through lots of rhythm breaks that not all the time seem to fit the overall atmosphere, I mean some of these breaks don't bring anything good, they only stop the tracks' flow. But all in all Perversity is a band that can satisfy both the old-school followers and the new generation of Death Metallers. Unfortunately I didn't remain with anything after listening to this 4th album of Perversity... 7/10
www.perversityband.com
www.lavadome.org

PURGE (France) - **Sordid Preludes to Purgatory**
Necrocosm / Gospels of Death - 2011 - Death Metal
I've listened to this band on Myspace a couple of years ago and I was really impressed by their straight-to-your-face Old School Death Metal, so you can imagine when I got their debut album for a review I couldn't wait to spin it in my player. The band is made of former or actual members of bands like Merrimack, Antaeus or Glorior Belli, so we're dealing here with pretty experimented guys, and I guess a lot of French Death Metal followers were eagerly awaiting this release. 9 tracks, a bit more than half an hour, "Sordid Preludes to Purgatory" impresses by its overall Dark atmosphere, that atmosphere Incantation used their fans with from the beginnings. Fast rhythms, two types of vocals, catchy guitar riffs, well-thought guitar leads and a few solos, plus a rhythm section that's tight like a Swiss clock, I'm not disapointed at all by this debut release from Purge, this is a band that will make the French Death Metal scene proud. Recommended! 10/10
www.myspace.com/purgedeathmetal
www.necrocosm.org

RAMPART (Bulgaria) - **War Behest**
Inferno Records - 2012 - Heavy Metal
I've read a few reviews of this band's works along the years and it seems everyone considers Maria's voice the highlight of this band, but I do disagree with this statement. Although she has a tough, epic voice, there's a certain lack of femininity in most parts, and that what the majority looks for. Her vocal type is more sombre, and she compensates by emphasizing a lot of the last part of the words to a point where you'd think she's out of tune. Her main role seems to be being the backbone of the band, the person who builds and curdles everything within the band. I consider the highlights of Rampart as being the fabulous guitar and bass works, ranging from heavy, oppressive parts to melodic, catchy and calm parts. Vili, the guitarist manages to create some awesome leads and solos and on the ruffi's part he keeps it all traditional and as true as possible. The bassist, Svilen, is acting like a second guitarist, his bass lines are impressive. The drummer, Peter, is in tune with the whole, he keep sthe groove part in Rampart's music. "War Behest" is the band's second album and I'm really glad to see such a traditional way of working and here I mention Rampart's continuous and fruitful collaboration with Inferno Records, both parts seem to be 100% honest to each other. As an out of the ordinary element on this album I would mention the "Fire Circle" track that has an exotic lead violin as "special guest" and it's sounds damn good, most probably my fave Rampart track. If you don't know Rampart yet be sure to get ahold of this new album! 8.5/10
www.myspace.com/rampartbg
www.inferno-records.net

REVEREND JOHN HEX (USA) - **Spider Gates Cemetary**
Selfreleased - 2012 - Horror Soundtracks
Founding member of Vintage Flesh and now member of Innzmouth whoms latest release I have just reviewed, Reverend John Hex started also this project intended to develop only haunting, horror, dark, creepy atmospheres. This is not metal, it's rather a Horror Ambient music made by keyboards, synths and guitars (slow, oppressive Doomy guitar riffs). The perfect music for any independent Ghosts or Zombies inspired movie, Reverend John Hex manages to keep your attention high during these almost 30 minutes by using very simple and repetative structures typical to Funeral Doom. I think the perfect format for such a release would have been vynil. Doom Metal and Funeral Doom followers will love this release! 7.5/10
www.facebook.com/pages/Reverend-John-Hex/209510555757841

REALMBUILDER (USA) - **Fortifications of the Pale Architect**
I Hate Records - 2011 - Heavy Doom Metal
I'm talking about old-school on a lot of reviews nowadays but talking about old-school when you talk about Realmbuilder is an understatement, these guys are like taken out from the end '70's - beginning of the '80's. This is their second album, but the first one I have a chance to listen, a 7 tracks effort lasting for 40 minutes. Its simple, almost primitive recording is something not so used nowadays, that's for sure, and the music is not far from this as well. Realmbuilder sounds like Manilla Road gone way doomier borrowing also an epic touch from Cirith Ungol (mainly on lyrics). It's not the best album out there, there are small mistakes in executions, some parts seem like too empty, there should have been more guitar solos (they show they're capable of such solos on a couple of tracks), and the whole should have been more curdled, but the overall result is nothing we're used to nowadays and if they keep on working on the same path they will get lots of followers. This album is recommended to old-school Hard'n'Heavy and Doom fans out there. 7/10
www.myspace.com/realmbuilder
www.ihate.se

REINO ERMITANO (Peru) - **Veneracion del Fuego**
I Hate Records - 2012 - Doom Metal
Definitely one of the best Doom Metal releases I've had the chance to listen to this year! "Veneracion del Fuego", the fourth album of these Peruvians has them all: down-tuned intelligent bass and guitar riffs, great, varied drumming, old-school guitar solos (although I would have liked more of them), psychedelic guitar leads here and there, a comprehensive good female voice, and an overall fantastic '70's atmosphere but on a more metallic, actual construction. It was an absolute pleasure listening to this album even though their lyrics are in Spanish and I don't understand much of them. This is clearly not that kind of band that sticks together 2 riffs and pretend they are Doom, Reino Ermitano really make good, varied music and I guess this particular album will become a classic in Spanish sung Doom Metal music soon enough. Strongly recommended! 9.5/10
www.myspace.com/reinoermitano
www.ihate.se

RHETRA (Italy) - **Ego Sum mors vestra**
Heder Music - 2012 - Black Metal
A new duo from Italy playing Black Metal, well, they are so many nowadays that it's rare to find something out of the ordinary about them. But Rethra has as highlight a girl doing the vocals, so after reading their line-up I became curious and honestly I was pleasantly surprised by Sophia's vocals. Normally you would expect a girl to do some melodic, soft kind of vocals, but not here, Sophia has one of the most aggressive type of vocals I've heard in Black Metal, she's really wicked. Unfortunately the sound on this CD is so chaotic that you will have a hard time distinguishing the instruments. Too bad because this band has a lot of potential. This sound is more suitable for a demo, not for an album, it's beyond chaotic and brings down their work, or at least it bored me to death. If you think you can handle such a sound give this band a try, I prefer waiting for a next release with hopefully a better recording. To sum it up, Rhetra is a fast, extremely aggressive Black Metal band that has potential but didn't succeed in proving anything with this album. 6/10
www.myspace.com/blackrhetra

SATANIKA (Italy) - **Satanikattack**
Austral Holocaust - 2011 - Black Thrash Metal
These Thrash Black Metal bands are becoming more and more cult in the nowadays scene and Satanika's "Satanikattack" prooves it by being released on three different formats by three different labels: CD out on Austral Holocaust, vynil out on Iron Shield and tape out on Heavy Hammer. I have here the CD version, the one that has a really puerile cover artwork (the vynil one has a better artwork). Satanika's music is a fast, nuclear Thrash Metal assault spiced with Black Metal type of vocals, very enjoyable, surrounded by a dusty, honest old school atmosphere. Being a fan of old-school myself I can say I like a lot what Satanika's doing here although I would have liked real drums instead of programmings. The riffs are very catchy, the solos are well worked and the vocals give a well deserved evil spirit to the whole, so all in all I would recommend this to fans of dirty, old-school Black Thrash Metal. 7.5/10
www.myspace.com/truesatanika
www.myspace.com/australholocaustprods

SECTORIAL (Ukraine) - **Erase and Reborn the Humanity**
Metal Scrap - 2012 - Thrash Grind Metal
An interesting new name coming our of Ukraine but this time not what we're used to, Black Metal, but a strange combination of Thrash Metal and Grind. Sectorial are around since 2000 but this is the first time I've heard of them and "Erase and Reborn the Humanity" is also their debut album. Fast, very aggressive, intense that's how their music sounds inhere. Definitely nothing new, but the addition of traditional instruments here and there is a novelty and from my point of view they should develop this element, they should add more Folkloric touches to their music, now that would be something really out of the ordinary and could stir a lot of interest. Their compositions and execution are not bad at all, also the production is great, so I guess traditional Grindcore fans will enjoy it a lot, but what I'm looking for is a more developed mix of Grind and Folk, and I really hope they do that on their next release. Thumbs up for having the guts to try something like this on this debut album. 8/10
www.facebook.com/sectorialUA
www.metalscrap.org.ua

SEKTARISM (France) - **Le Son des Stigmates**
Zanjeer Zani / Daemon Worship / Necrocosm - 2012 - Funeral Doom Metal
From it's cover and booklet artwork (all minimalist and in black/white) I was sure I was about to listen to a sick, disturbing act, and I was right 100%. Sektarism's music is based on simple, slow paced drums, morbid guitar riffs which most of the time are substituted by simple but horrifying distortions, and mad, insane screams and moanings all over. That's about it, a hateful and painful release that feels like it's an epitaph or better said a damnation on the World. Organic recordings, apocalyptic atmospheres, hate, disgust, a real Satanic ritual imposing fear and respect. Awesome! Digipack limited to 999 copies, act fast and don't miss it! 9/10
www.sektarism.org
www.daemonworship.org
www.zanjeerzaniproductions.com
www.necrocosm.net

SICULICIDIUM (Romania) - **A rothado viragok szinuket vesztik**
Sun & Moon Records - 2012 - Black Metal
When you're a Black Metal fan from anywhere around the World you automatically think of Negura Bunget, and you're right, that's the only band that managed to break the borders and become a well respected name in this genre. I would compare Siculicidium to Satanochio and that not because of the music but because of their hidden, anonymous attitude, and I think it would be about time for this band to get out and perform some live gigs as well, they do have the right requirements to establish their name in the old-school, raw, underground Black Metal territories. Anyway, this is Siculicidium latest release, a 7 tracks EP lasting for a bit less than half an hour. Musicwise, if you're familiar with their previous works, they haven't changed, it's still that sick, creepy and raw Black Metal a la Darkthrone, and by releasing this EP in digipack format on Sun & Moon Records they will certainly attract some more attention. To sum it up "A rothado viragok szinuket vesztik" is recommended to Norwegian raw Black Metal followers all the way. 8/10
www.facebook.com/pages/Siculicidium/294107330600018
www.sunandmoonrecords.com

SKIRMISH (Finland) - **Through the Abacinated Eyes**
Violent Journey Records - 2011 - Thrash Death Metal
Skirmish was founded in 2005 and in 2011 it was finally time for their debut album to be released after a few selfproduced EPs. What they are offering here is a very solid, mature and professional album, a powerful slab of Modern Thrash Death Metal that gives the impression everything is at its own place, that everything is thoroughly calculated and executed. The general atmosphere is an aggressive, energetic one sprinkled with some nice guitar solos and a few excellent melodic parts (I would have liked more of them). A very good release with only 1 fault, you can't remember a certain track or element from it after the audition but that maybe requires some more time, so we'll have to wait and see if the next album will bring some memorable tracks too. 8.5/10
www.skirmishband.net
www.violentjourneyrecords.com

STORMBANE (Australia) - **Voracious Manifestations**
Bloody Productions - 2012 - Black Thrash Metal
Thrash Black Metal or Blackened Thrash Metal, call it however you want, that's what Stormbane is all about. Fast, ferocious, demonic Metal music continuing the great tradition Australian bands like Destroyer 666 or Gospel Of The Horns started. This is a 2 tracks vinyl release with a crystal clear but still organic sound that will satisfy all followers of this genre. The guitar riffs are clever and not monotonous at all, the vocals are vicious and satanic as they should be and the rhythm section is a punding hammer right in your face. Great band, great release! Get it! 9/10
www.myspace.com/stormbanemetal
www.bloodyprod.com

STORY OF JADE (Italy) - **The Damned Next Door**
WormHoleDeath - 2011 - Heavy Thrash Metal
Italy has a strong Horror inspired metal scene pioneered by bands like Death SS or Cadaveria, so it's not a surprise having to deal with a new emerging band walking on the same path. Story Of Jade are a Horror inspired Heavy Thrash Metal band from Florence (such a metal productive town Florence is lately...) that released their debut album last year. "The Damned Next Door" is a 10 tracks effort lasting for a bit more than 40 minutes. Their music is a combination of Heavy Metal guitar leads and solos with Thrash Metal riffs and aggressive Thrash Metal vocals. There are loads and loads of killer riffs on this release and overall it's very enjoyable, but the only problem in my opinion is the multiple breaks on songs, and some rhythm changes seem a bit uninspired so the complete release is only flowing undisturbed like half of the time, the rest is all crazy gimmicks. As a general impression after listening to this debut release I would say Story Of Jade has an awesome potential to become one of the leading forces in Italian Metal, but it's all up to them. I recommend this if you think you'd love a combination of Alice Cooper, WASP, Megadeth, Exodus with the new wave of Thrash Metal all spiced by Horror themes, some more serious, some funnier. 8/10
www.storyofjade.net
www.wormholedeath.com

SUICIDAL MADNESS (France) / **SOMBRE CROISADE** (France) - **Molasar Dream's**
Mortis Humanae - 2012 - Depressive Black Metal / Black Metal
This is a conceptual split composed and released by a group of friends, common friends of Molasar, ex drummer of P.H.T.O., who commited suicide last year. I guess that's where the split title comes from , too. Alrinack and Malsain are members of all three bands: P.H.T.O., Suicidal Madness and Sombre Croisade, and I guess thay wanted to pay an homage to their lost friend. Nice of them.
Suicidal Madness opens this disc with the first 5 tracks, and I must say I am a bit disapointed of their side, there's nothing appealing about their music, it's dull, very simple and I think it was made in a hurry, or at least I cannot sense any emotions in it, except maybe for the vocal part, but that is also made only of pointless screams. Sorry but this has nothing appealing to me.
Sombre Croisade is made only of Alrinack and Malsain. At the moment I'm too lazy to search through the pile of CDs, but I'm pretty sure the first track on S.C.'s part, the intro, is also used on the Loup Noir's "L'âme de la steppe" CD. It is indeed one of the best and most macabre intros I've heard in a long time but that doesn't justify using it on two different releases, by two different projects... There are three other tracks here, none less than 6 minutes in length. Pretty good Black Metal but with a very poor sound. recorded in a proper studio these tracks would lead Sombre Croisade much further. If you like your Black Metal combining mid and fast tempo rhythms on a quite desperate and almost melodic layer, try this band too, you might have a good surprise. 4/10 7/10
www.myspace.com/suicidalmadness666
www.myspace.com/sombrecroisade
www.myspace.com/mortishumanae

SUPREME LORD (Poland) - **Father Kaos**
Witching Hour Productions - 2012 - Death Metal
I have received only an advance CD of this new full-length album of Supreme Lord, an album that was already release in 2011. What I have here are 2 tracks from this new opus and a videoclip, but even though this is little, I can honestly say this new album of Supreme Lord, band made of members or ex-members of bands such as Vader, Christ Agony, Incantation or Witchmaster, is an awesome old-school release. Old-school to the bone, fast with some mid-tempo dark and cold parts, very technical, crushing and catchy. This is the Polish version of Incantation and here I don't mean they copy the US gods, I say their music is as crushing and heavy-weight as Incantation. Excellent stuff, recommended! 9/10
www.supremelord.pl
www.witchinghour.pl

SWRAB (Czech Republic) - **Pochybna Autopsia**
Selfreleased - 2010 - Grindcore
Although from 2010, I think thsi is Swrab's latest offering, a 12 tracks demo totaling less than 20 minutes of happy sounding Grind. There's not enough power in this recording and there are not enough fast parts to make it brutal as I like my Grindcore but I think this band makes it all for fun, as many other nowadays Grind bands are making their music for, they rely on the live gigs intensity and care less for the studio recordings. Since the lyrics are all in Czech I couldn't understand a thing, but the good things about this demo are the good, comprehensive sound and the multiple ideas they keep in their compositions making this CD entertaining and not boring at all. If you're a fan of Obscene Fest this might just be your cup of tea. 7/10
www.bandzone.cz/swrab

TARANTULO (Russia) - **Tarantulo**
Metal Scrap - 2012 - Groove Thrash Metal
An excellent debut release for this Russian band, new to my ears, Tarantulo. Combining the best of Hardcore and Groove Thrash Metal with multiple other influences (from Black Sabbath to Rage Against The Machine, to Sepultura, to Metallica, you can hear their mark all over), Tarantulo managed to release a strong, powerful album filled with emotions, good technical displays, and above all a mature, straight-forward composition. The riffs are so fat you can't stop bobbing your head, the drums are so groovy they make you dance, and the vocals are so hateful you wouldn't like to be nowhere near this guy. Their only problem is the use of poor English in their lyrics, but except for that this release is damn spot on, recommended for old-schoolers into Hardcore Thrash. Kick ass! 9/10
www.vkontakte.ru/tarantulo
www.metalscrap.org.ua

THE CONQUERING (USA) - **Far Beyond**
Mortis Humanae - 2011 - Black Metal
It's always strange when you see a band with multiple albums released and all of them selfproduced. Are they not good enough or is this for choice? Well, this is the case of the US based The Conquering, too, they have 6 full-lengths out and none of them is produced by a label, with a small exception, this latest release, out on Mortis Humanae on tape format, I guess as an addition to the self-released CD. The band plays fast paced Black Metal with some Folk / Viking insertions here and there, but I got bored really fast, not because of the overall music, but because of the horrible drumming, if you skip the CD at any point given you will hear the same mincing rhythm with little or no variations at all. There might be some of you who like their drum parts this way, but I hate it. As hard I have tried to listen carefully to the guitar parts and vocals, at some point of each track my attention is kept by this monotone drumming. On the guitar parts of the track there is quite some variation, the Viking Metal parts are a good addition also, and the vocals are quite ok for this kind of music, but that's not enough to get a good score in my books, sorry. 6/10
www.facebook.com/TheConquering
www.myspace.com/mortishumanae

TURDUS MERULA (Sweden) - **Mentem Recipere**
Le Crépuscule du Soir Productions - 2011 - Ambient Black Metal
Although Disa, the only person behind Turdus Merula, seems to be a quite young girl she bets it all on music and that's why the Underground is a gold mine, you can find individuals and bands like this that really believe in what they do. By betting it all on music I mean she's not interested in showing her face or worse, her boobs and ass to attract more followers like others do, the whole concept behind Turdus Merula seems to be quite compact, centered on a sentiment of solitude, even despair. The combination of fast, aggressive Black metal parts with Dark Ambient ones is successful in this case and the layering of multiple guitars (electric and acoustic at the same time) gives this project an original expression. Of course it's impossible to understand anything from what Disa is singing (the booklet has no lyrics inserted either), so the only solution is to play this CD with your eyes closed in hope it will generate a story or provoke your mind to access different dimensions. in my case it worked, what about yours? Even though we're dealing here with an Ambient Black Metal project, I have not felt for a second the need to say it's synthetic, on the contrary, it's much more organic than multiple other full line-up bands. 9/10
www.myspace.com/turdusmerulasweden
www.lecrepusculedusoir.yolasite.com

VALINOR (Poland) - **Hidden Beauty**
Selfreleased - 2006 - Melodic Black Metal
Holy crap, this is a 6 years old release, why these guys sent it for a review it's out of my understanding, but why they never released anything new since then it's even stranger if

the band is still active and seeks promotion. Anyway, talking about the music on it, "Hidden Beauty" is described as a Melodic Black Metal band, but I'd say they are rather a Heavy Power Metal band with Black Metal types of vocals, the instrumental part is too soft to be considered Black Metal. The rhythm section is a bit too liniar for my taste, but I like the guitar work (especially the leads) which although it brings nothing new to the scene, it has a nice flowing and it's catchy enough to make you interested in what's next. All in all this is a nice listening but I have no idea if you can still find the album anywhere or if the band is working on a followup. 7.5/10
www.valinor.com.pl

VELM (Hungary) - **Songs of Autumn**
Selfreleased - 2012 - Black Metal
I guess this is the debut demo of Velm, a young duo from Hungary formed in 2011, and such a good impression it left on me. At first, when the first track started, I thought this would be another band that makes similar tracks and if you forward to any spot on the CD you'd think its the same track. This impression was given by the drum machine which I dislike and also by the guitar riffs which are nothing spectacular, but when the guitar leads and keyboards kicked in I knew I would like their music. I like the really great mysterious atmospheres given by the keyboard background and the great melodic guitar leads, but also the raw, uncompromising vocals and the fact that the bass plays an important role in the overall structures. Ranging from fast to very fast rhythms this demo manages to deliver a solid, entertaining piece of (majestic) Black Metal. If they will manage to loose the synthetic sound of the drums and guitar riffs Velm will be a proud Hungarian Black Metal act alongside names like Sear Bliss, Bornholm or Whitchcraft. Thumbs up. 8/10
www.myspace.com/velmmusic

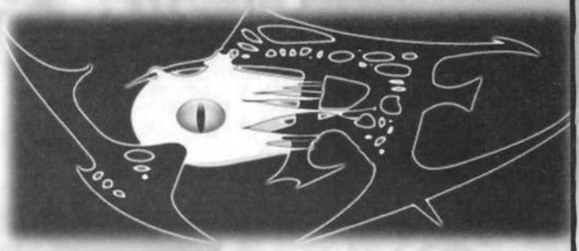
VELOCIDAD ABSURDA (Spain) - **Inexorably Doomed to Cataclysm**
Hecatombe - 2012 - Brutal Death Metal
Brutal Death Metal without anoying screams to ruin it all, this second opus of the Spanish Velocidad Absurda is just the way I like it, really macabre, sinister and at the same time technical, brutal and groovy. Oh joy! Even though the production is not the best possible and sometimes the music sounds a bit chaotic, the overall result is catchy, intriguing and interesting. From start to finish we're treated by unrelentless, merciless brutality and disgust so this album is not for the weak. The low tuned Death Metal grunts are seconded by pig-squeals here and there and that's not something I like, but I can pass over it especially because I think there are no real lyrics here, just grunts and grunts all the way. Although this is 100% Brutal Death Metal I think Autopsy had a great influence on these guys. Well, if there's such a category, I would recommed this release to fans of raw, organic, underground Brutal Death Metal fans out there. 8/10
www.velocidadabsurdabrutal.blogspot.com
www.myspace.com/hecatomberecords

VERATRUM (Italy) - **Sentieri Dimenticati**
Selfreleased - 2012 - Black Death Metal
Debut album of this Italian combo founded in 2008, "Sentieri Dimenticati" is a 10 tracks effort totaling a bit more than 35 minutes of mid-tempo to fast paced Death Metal with Black Metal influences. The production is very good, and I'd say this is a quite enjoyable album although the vocal patterns are a bit dry with flowing along the instrumental path, with not so much individuality. The instrumental part on the other hand is pretty nicely built: aggressive and energetic. There are also some symphonic parts and even some Thrash Metal influenced guitar solos that spice a bit the whole, but the overall impression is that Veratrium really has the abilities to do something better, to compose tracks that will stick to your memory, but they didn't succeed here. What I have enjoyed mostly on this album are the guitar solos, the fast and brutal parts and the melodic, oriental-like melodic parts. 7/10
www.myspace.com/veratrumdeath

VINIIR (Malaysia) - **The Story Chapter 1**
Selfreleased - 2011 - Viking Metal
Viking Metal from Malaysia? Why not since followers of this genre are all over the world why not having bands from all over the world too? Viniir released their first demo in 2011, 2 years after they were formed as a band, but unfortunately onlt 3 tracks are present here. The band is a duo, but they have two other musicians helping them on live shows and recordings also I guess. So the three tracks on this demo display a good appetite for traditional Viking Metal with a few remains from Black Metal. There are a few good melodic guitar leads, the vocals are ok too and the Viking-movies intros are also welcome, but the guitar riffs fail on adding aggression to the whole and after a while their sound becomes obsolete. As a demo I would say this is an enjoyable piece of music although there's still room for improvement. Nothing groundbreaking here, but not bad also. 7/10
www.facebook.com/pages/Viniir/125442754231491

VINTUNDRA (Germany) - **Urnacht**
Selfreleased - 2011 - Viking Death Metal
It's not often nowadays to get across a new band that starts its career with an actual demo, it seems all bands are directly starting with EPs or even full-lengths nowadays.

Vintundra released their first material as a demo and they did good as the sound is definitely not fit for an official EP or LP. 4 long tracks totaling almost 25 minutes present us a band that's trying to find its way, but so far this is only a vapid try. Strange Death Metal compositions that are not very appealing, mixed with quite long and boring acoustic parts, not much to be attracted by. But there's a good side of Vintundra also, the fact they recorded this at their rehearsal place (I think), means they are interested in showing their real potential and abilities, not cosmetize them with different softwares. The last track shows real guts and aggression, it's my fave on this demo and I hope they will keep experimenting in that direction, and also the vocalist shows he might be into some variation in tone which might prove a good result. 5/10
www.myspace.com/vintundra



VORE (USA) - **Gravehammer**
AFM Records - 2012 - Death Metal
Major record labels finally sensed there's a huge Death Metal movement going on lately and they are beginning to turn their heads to this genre also. Vore signing to AFM Records is another proof but I really hope they will also put some efforts in promoting these bands as they surely deserve it. Vore released this third album of their by themselves in 2011 and this year it was re-released by AFM, I'm curious to see how the old continent will get their music and as a bet I'd say they will be welcomed with open hearts. This veteran Death Metal act has been active since 1994 and released everything by themselves until now (or at least that's what I know) so they deserve our respect for their dedication. "Gravehammer" is a 9 tracks effort totaling a bit more than 50 minutes of old-school mid-tempo to fast rhythmed Death Metal. Well, most part of it it's mid-tempo so the new generation of metallers will find it boring, but the fans of acts like Morbid Angel, Bolt Thrower, Grave or even Obituary will find it awesome (so I did, by the way). Vore is more about building catchy, solid structures than being the fastest or the most brutal band around, and their Death Metal is recommeded to fans of heavyweight, carefully crafted classic compositions rather than temperamental, extravagant displays. An excellent ode to Classic Death Metal! 9.5/10
www.vore.org
www.afm-records.de

VOWELS (Italy) - **Hooves, Leaves & the Death / As December Nightingales**
Sun & Moon Records - 2012 - Atmospheric Post Black Metal
To tell you the truth, from how this debut album from Vowels started I had no big expectations, the first track sounds a bit too dirty for Post Black Metal where things are usually kept as clear and methodical as possible, but as this opus is consumed it grows on you, the band (yes, this is a band with a full line-up, not a one man project; nowadays this is strange, isn't it?) adds more and more elements and successfully sew them in what turns out to be a web of organic, mind challenging, hypnotic sounds, a well crafted and well organized (after all) meditative piece of music. Metal would only fit for a small part of this debut album of Vowels, and album that's not exactly a new work but a double EP gathering their "Hooves, Leaves & The Death" from 2011 and "As December Nightingales" under one roof. Most part of this release would be perfect for a bohemian pub, at night, filled with misunderstood artists and writers drowning their anguish in hard liquors and narcotics. At least that's how I see/hear Vowels' music, a deep journey through torments and broken hopes, it's really useless for me to describe the instruments' execution in detail since the overall atmosphere captured my interest so much. Congrats to Sun & Moon for finding such gems! 9/10
www.vowels.it
www.sunandmoonrecords.com

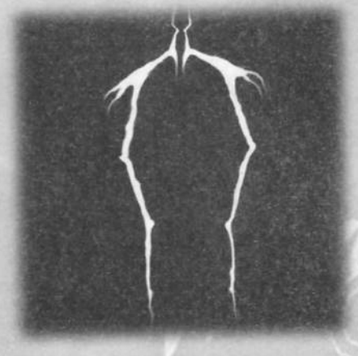
WAR GENERATION 666 (Colombia) - **War Generation 666**
Blazing Obscurity Records - 2010 - Black Metal
This tape looks great and I'm sure it will be a real treat for cassette fanatics out there, I'm glad to see this "market" is still active and strong even though most of it happens in South America and Asia only. Regarding the band, I honestly don't understand how come a band formed in 2003 recorded this demo in 2008 and released it in 2010 sounds so mature and serious. By their bio data I would say they are a joke band, but by their music I would say they have at least 1-2 albums underbelt already. Fast, blasphemous, organic, hateful Black Metal with great old-school composition and quite a lot of catchy elements so that after listening to these tracks you can still remember some of their music and that's the most important thing. The demo is composed of 4 tracks recorded in 2008, 2 bonus tracks recorded at their rehearsal place, and a good cover of Motorhead's "Iron Fist". The "new" tracks have an acceptable sound, but unfortunately I

can't say the same for the rehearsals. Anyway, all in all this is a very enjoyable release for old-school blasphemous Black Metal fans out there, try to get one of the 500 hand-numbered copies (mine is already the 365th). 8/10
www.myspace.com/wargeneration666
www.blazingobscurity.blogspot.com

WHEN NOTHING REMAINS (Sweden) - **As All Torn Asunder**
Solitude - 2012 - Doom Death Metal
This is the second time I'm starting to write a review on this CD and I don't remember why I stopped the first time, but I can get carried away by the music sometimes and just forget I have to write about it; I guess the same happened with "As All Torn Asunder", a debut album that really has that potential to leave you dreaming or meditating about something while and after listening to it. 9 tracks, 70 minutes of melodic, heavy Doom Death Metal that reminded me of the end '90's Doom Death movement, but not because of their music which is quite modern, but because of the overall atmospheres which in my head sounded like a combination of Amorphis and Empyrium. I like the fact this is not too slow to bore you but not too fast to slip out of thise genre's boundaries. At times opressing, almost depressive, at times full of hope and colours, this album is worth listening. The cover and booklet artwork is excellent, very romantic and at the same time dark. 9/10
www.whennothingremains.bandcamp.com
www.solitude-prod.com

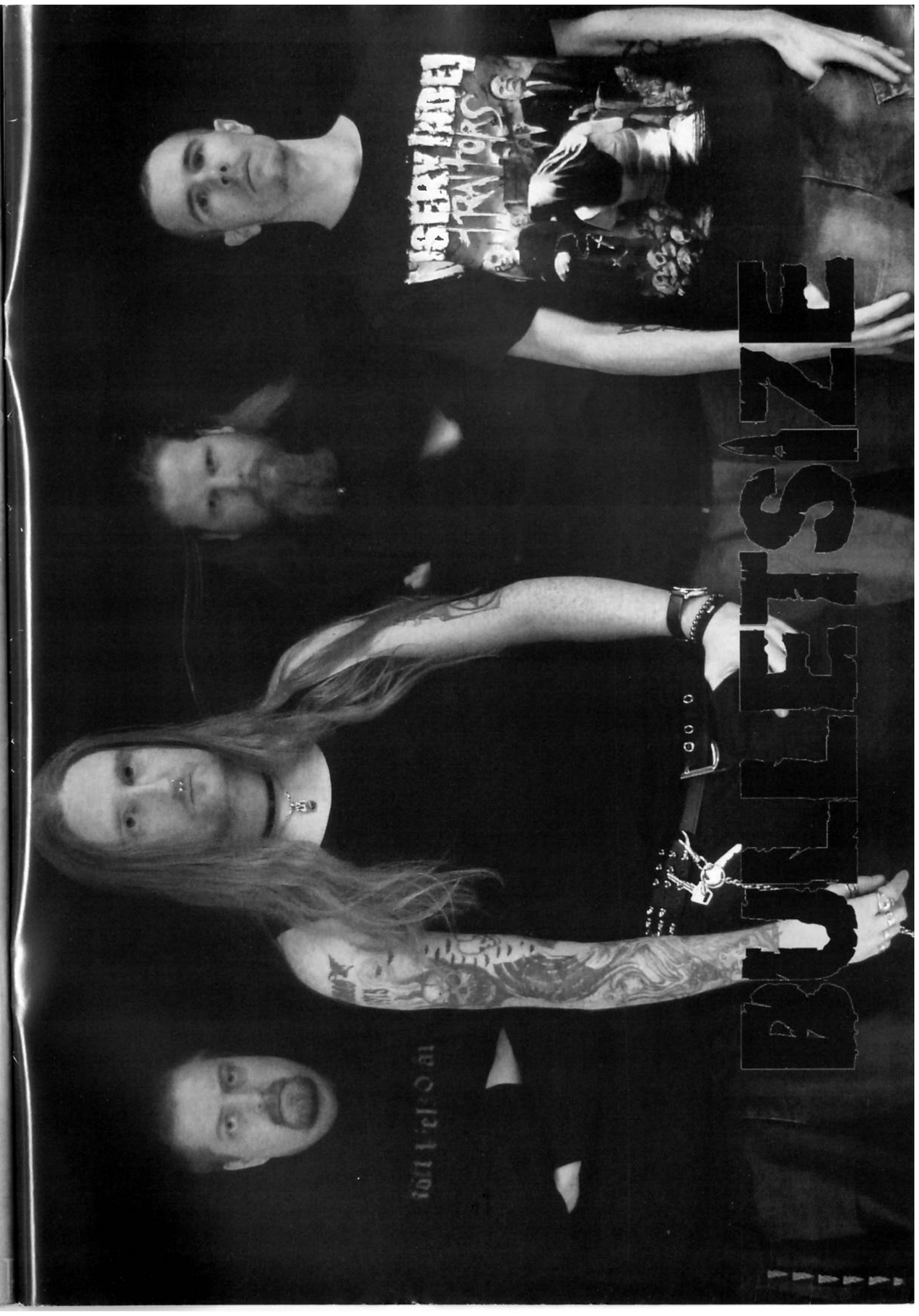
WOLFHOWL (Greece) - **My Return to the Mountains**
Azermedoth - 2012 - Black Metal
Wolfhowl is a one man band from Greece established in 2009, and this is its debut release, a 3 tracks EP totaling almost 20 minutes. As a debut release I have to say it disapointed me. First I would have named it a demo because the production is not that great. Than I don't like the synthetic sound used on guitars, at times it becomes really annoying, maybe because of the minimalist arrangements, meaning repetitive, very basic kind of riffs. Facthon's vocals are quite good on the other hand, too bad that's the only notable element in Wolfhowl's music. At least it doesn't have a dirty, uncomprehensive sound, so you can distinguish the instruments quite easily. If you're into very minimalist, simple played Black Metal, maybe Wolfhowl might be a good choice, but I wasn't able to understand this EP's purpose. 5/10
www.myspace.com/wolfhowlband

WULFSHON (Argentina) - **Prinnit Mittilagart**
Art Gates - 2011 - Pagan Black Death Metal
A good surprise brought to us by the Spanish label Art Gates Records, Wulfshon (don't know why but I find the band's name quite funny) delivers a great collision of Black, Death and Pagan Metal completed with all you would need from such a release: fast, aggressive rhythms underlined by occasional acoustic, calm parts and melodic guitar leads here and there, manly, proud vocals supported by clean vocal parts all over the place, not complex but so very effective compositions and a good production. What else would you need? Although they have waited for 7 years to release their debut album I think the wait was worth it, Wolfshon prove to be a notable name coming out of Argentinian lands. If you're into Melodic Pagan Extreme Metal don't miss this album! 9/10
www.wulfshon.com.ar
www.artgatesrecords.com



YAYLA (Turkey) - **Sathimasal**
Merdumgiriz - 2012 - Ambient Black Metal
One man band from Turkey built up in 2007. Yayla has already 3 full-length releases out, one in 2011 and already 2 in 2012, so in my books this is starting to become a new Moloch-like project... This one I'm listening here is their second album, a 4 tracks effort totaling 55 minutes of Ambient Black Metal. The sound is so bad and fuzzy you will have a hard time distinguishing what's happening inhere, and so did I. Having to bear with this sound for almost an hour is not that recommeneded although maybe this was the whole idea of Emir Togrul, the man behind Yayla. The music is most of the time monotonous, but I can hear some key and vocal elements that would have made this a good release for the genre if it wasn't for this horrible sound, sorry but that ruined it all for me. I hope the latest offering has a bit more effort invested in its production because the atmospheres Emir is creating are worth a fair listen. 6/10
www.myspace.com/merdumgirizworks
www.merdumgiriz.org

ZARDENS (Belgium) - **Breeding the Dark**
Ultimhate - 2012 - Black Death Metal
I don't think many of you heard about this band yet simply because this is their debut album and there are no traces of other releases until now even if they were formed in 2008. "Breeding the Dark" contains 8 tracks heavily influenced by the Scandinavian school of Black Death Metal from the '90's and even their label mentiones their music as being Dissection influenced. I don't understand the addition of a Vlad Tepes image in the booklet but I guess they have added it because it looks nice and dangerous, no hidden meaning or anything deeper. The music is aggressive, ferocious at times (especially because of the vocal part), but Zardens also include a good dose of melody in their guitar leads and solos. By using twin guitars on building their riffs Zardens manage to create a dark, evil atmosphere that's perfect for this genre. The slower tracks "The Howling Shadows", "The Nightspirit" or "Where Eagles Fly" are breaking down a bit this otherwise entertaining and easy flowing album and seem to be composed in a bit of a hurry, but all in all this is a stong release recommeded to old-school Scandinavian Black Death Metal followers. 8/10
www.zardens.be
www.myspace.com/ultimhaterecords

ZGARD (Ukraine) - **Reclusion**
BadMoodMan - 2012 - Atmospheric Black Metal
Atmospheric Black Metal? BMM Music is really expanding its horizons lately which is a good thing, they are capable of handling much more things than they did until now. Zgard is a new name to me so when I've searched the net for some info I found that it's a one man band established in 2010 and this is its second album, both of them being released in 2012. Hmm, I hope this is not another Moloch type of band, afterall they come from the same country... The music presented here is quite good, and although it has some chaotic parts the sound is quite good to sustain such a high keyboard infused music. Some parts are really catchy and I'd like some more of those: keyboard backgrounds, fast rhythms and intelligent riffs (check out the track "Eternity"). After a first listen I was quite disapointed by this release, but then it kinda grew on me to a point that now I like it. The fast parts of this album are really interesting, but the slow ones are a bit boring so after a fourth listen it seems I'm always skipping them. The cover artwork is fantastic and not because it's done by a Romanian guy (Kogaion Art), but because it really gives a good hint on what you're going to experience on this album music wise. 7/10
www.myspace.com/ZGARD
www.solitude-prod.com

Various Artists (UK) - **Donn**
Selfreleased - 2012 - Black Metal
I guess this is a compilation of all projects/bands Donn is involved in, but I can only guess that as the compilation has no booklet or anything. There are 8 tracks featured but only 6 bands, so I can only guess who's who on this compilation. The first 2 tracks are harsh Black Metal (I guess these are Donn The Philosophy's tracks), fast, aggressive and hateful, with some mid-tempo parts here and there, but for more details please read my review of Donn's 2012 debut full-length. The next track is like a rehearsal recording, or at least the instruments are recorded in their rehearsal room for sure, but I won't say the same for the vocals. Raw and fast Black Metal, nothing out of the ordinary although I like the vocals a lot. The fourth track seems recorded live again and is some epic guitar lead based old-school Black Metal with an industrial-like tone on vocals. Next is a depressive, suicidal Black Metal track with atmospheric repetitive guitar riffs, not my type of music but not bad either. Track 6 is an Industrial Black Metal, very fast rhythmed, almost chaotic, with demonic vocals, good stuff. We're aproaching the end of this CD and the next track is again a Depressive Black Metal one with minimalist work on guitars and a very high pitched vocal. And the last one is a Horror-infused Dark Ambient soundtrack, it sounds like the soundtrack of all your nightmares, I loved it!
www.myspace.com/donn_the_philosophy; www.myspace.com/thefirsttheband; www.myspace.com/teutoburgforest; www.myspace.com/bloddawnmusic; www.myspace.com/torchofdarkness; www.myspace.com/catacombsofdoom